THE LIGHT OF TRUTH

— OR —

SIDDHANTA DEEPIKA.

A Monthly Journal, Devoted to Religion, Philosophy, Literature, Science, &c.

Commenced on the Queen's Commemoration Day, 1897.

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History of Tamil Literature.

(*Continued from page 254 of vol. IV*).

CHAPTER XVII.

MANICKA VA'CHAKAR.

Sometime before the birth of Christ.

Mânicka Vâchakar, one of the greatest poets and saints that ever flourished in the world, was chronologically the foremost of the four famous apostles of the Saiva creed. He seems to have flourished earlier than the last professors of the Madura Academy. He, thus preceded the Bard of all times, namely, Tiruvalluvar, the author of the sacred Kural.

The evidence for giving him such an anterior date is as follows :

Kalladar, a member of the Madura Academy at the time of Tiruvalluvar's advent in their midst, refers to him more than once in his imperishable work, Kalladam.* With deference to Mânicka Vâchakar he does not refer to him by name but styles him as an *anber* (devotee) in whose interests God Siva appeared as a groom.* In another place† he refers to a sport of Siva which is enlarged with poetic embellishments in Mansumanda padalam of Tiruvilayâdal Puranam. This feat which is annually commemorated as the பிட்டுக்கு மண்சுமந்த திருவிளையாடல் at Madura forms an important portion in the history of our sacred poet.

Secondly, Mânicka Vâchakar was engaged in a religious controversy with the Buddhists, as the outcome of which, they all became converts to the Saiva faith. The disputants are clearly mentioned to have come from Ceylon where the religion of Buddha was implanted as early as the time of Asoka, that is, about the middle of the third century B. C. (250 B. C.) Thus there is much ground for thinking that during the time of Mânicka Vâchakar, the religion of Buddha had not gained any strong footing in Southern India, as the Buddhistic opponents of the Saiva creed had to come for the religious discussion from Ceylon where it gained ascendancy. A perusal of பத்துப் பாட்டு, composed in the first century of the Christian era, manifests however, that Buddhism was prospering in peace, and there is no shadow of any evidence

* Some hasty critics hold without assigning any satisfactory evidence that the work Kalladam is spurious. A refutation will be found later in our sketch of Kalladar's career.

* 96th ahaval.

† 49th ahaval.

of religious animosity at the time. But there was much commendable religious toleration, as the Pandyas, the Cholas and the Cheras allowed all religions to flourish under their patronage and held the clergy in great veneration. Thus by the time of Tiruvalluvar and the contemporary academic staff of the Madura College, the religion of Buddha had lost its virulency towards the Vedic creeds and likewise the Vedic creeds such as Saivism, &c., had grown tolerant towards the alien religion.*

We must at least grant a century for allowing the furiously opposed religions to recognise mutually their respective importance. Thus as Tiruvalluvar flourished towards the close of the first Century A.D., St. Mânicka Vâchakar might have lived about the close of the first Century B. C., that is to say sometime before the birth of Christ.

Thirdly, it is quite difficult to find any eminent writer who lived later than Tiruvalluvar that was not indebted to him. Silappatikâram, Manimêkhalai, Jivaka Chintamani, Ramayanam and a host of other important works have all borrowed from the Sacred Kural. Neither in Tiruvachakam nor in Tirucchittrambalakkovaiyar of Mânicka Vâchakar could we trace any influence from the store-house of human wisdom, namely, the imperishable Kural.

The following stanza from திருச்சதகம்,

காண லாம்பர மேகட் கிறந்ததோர்
வாணி லாப்பொருளேயிங்கோர் பார்ப்பெனப்
பாண னேன்படிற் றாக்கையை விட்டுனைப்
பூணு மாறறி யேன்புலன் போற்றியே

seems to have a parallel thought to Valluvar's distich,

குடம்பை தனித்தொழியப் புட்பறந்தற்றே
யுடப்போ டுயிரிடை நட்பு

if we recognise the genuineness of the interpretation of Parimêlalagar. The common comparison in each case is the impossibility of a freshly-hatched young of a bird to get back to its previous egg-life. Tiruvalluvar employs the comparison, if we may give credit to Parimêlalagar's interpretation, by way of illustrating the impossibility of the revival of a dead man; whereas the saint Mânicka Vâchakar compares the eternal freedom from the clutches of the mortal coil, which he requests at God's hands, to the bird's final liberation from the shell. Thus the comparison serves a higher purpose in the case of Vâthavûradigal. If one had borrowed from the other, he should be Tiruvalluvar. In all probability Tiruvalluvar might never have intended such a comparison. By குடம்பை he should have simply meant a bird's nest as several Sangham poets have done. The liberation of the life from the body is generally compared in Naladyar and other ancient works to the bird abandoning its nest. குடம்பை in the sense of egg, seems to have crept into the lexicons, only after the highly ingenious interpretation of the distich quoted above. Even this interpretation, we fear, Parimêlalagar should have imported into the distich from Tiruvâchakam. A decidedly parallel thought to another of Valluvar's epigramatic verses occurs, however, in Tiruvachakam. The last three verses, namely,

சுற்றிய சுற்றத் தொடர் வறுப்பான் றொல்புகழே
பற்றியிப் பாசத்தைப் பற்றற நாம் பற்றுவான்
பற்றிய பேரானந்தம் பாடுதுங்கா ணம்மானாய்

from திருவம்மானை and the lines,

பத்தேது மில்லாதென் பற்றற நான் பற்றிநின்ற
மெத்தேவர் தேவர்க்கே சென்றூதாய்க் கோத்தும்பி

correspond much in diction and thought to

பற்றுக பற்றற்றான் பற்றினை அப்பற்றைப்
பற்றுக பற்று விடற்கு

of Tiruvalluvar. This is a thought known to all sages; Manicka Vachakar, Tiruvalluvar, Nammâlvâr, Tirumûlar and several others use it. There is also a proverb pervalent with sages; அற்றது பற்றெனி லுற்றது வீடு. Hence there need be no borrowing of this idea.

In addition to these, there is a tradition that the saint's Tirucchittambalakkovaiyar was criticised by the academical staff, and Kalladam was the outcome of an attempt in defence of the melodrama. It is not easy to say anything decidedly of the tradition. That the sage Mânicka Vâchakar flourished during the classical times is obvious from the fact that ancient commentators such as Nacchinarkkiniyar and Pêrâsiriyar quote freely from Tiruvachakam and Kôvaiyâr, while they hesitate to refer to the writings of the Devaram hymners, whose works are also undoubtedly worthy models of dignified diction. The commentators took as support for their commentaries on academical works,

* Later on the alien religions, through the influence of their priesthood, gained an upper hand in the Tamil land and tried by fair means or foul to crush the Vedic creeds into oblivion. The Jains and the Buddhists were great political schemers. Proselytism was their aim and in their anxiety to propagate their religions they sank into degeneracy forgetting the noble example of the founder of their faith, Buddha. It was at this stage that Sts. Gnanasambandar and Appar appeared.

only the ancient classics of the Tamil literature, that is, works of the Madura academy. Thus we have ample ground to believe that Tiruvachakam and Kovaiyâr are productions of the third academy.

It may, however, be argued that, as the saint refers in Kovaiyâr, Stanza 20, to works investigated by the academy in the past tense, he might have flourished after the extinction of the academy. This may be true if the academy had only a short period of existence; but, as we have seen already, the academy was in existence for a very long period which goes much beyond a thousand years. The past tense of the word ஆய்ந்த would simply indicate that the saint referred to the works already investigated by the staff of professors who conducted the literary sessions before his time.

Now to come to his life. It is a great misfortune that neither Sekkilar nor any other ancient writer contributed to the saint's biography. If the poet had been one of the sixty-three canonised saints of the Saivas, we would have had a critical sketch of his holy career from the pen of Sekkilar, the renowned and critical bard who sang the glory of the saints, in one of the most venerable monuments of Tamil Literature, namely, the Periapuranam. The biography furnished by Kadavul Mahamunivar, which seems to be the oldest* is no doubt full of details but lacks historical insight. Paranjotimunivar's sketch of the sage's life in his famous Tiruvilayâdal Puranam evinces rare scholarship and knowledge of divine philosophy, but, the account is not elaborate enough at the end, as the biographer's aim was merely to depict the sports of Siva as far as they concerned Madura. For guidance, the two works may be profitably utilised by the student of the history of Tamil Literature, provided he carefully weighs the two versions in the light of the autobiography furnished, though without any intention, by the sage in his two imperishable monuments of Tamil Literature, namely, Tiruvachakam and Tirucchittrambala Kovaiyâr. Neither Vathavûrar Puranam, nor the cantos in Tiruvilaiyâdal Puranam dwelling on the saint's life, evince sufficient evidence of historic acumen on the part of those biographers. The life of the sage on a reliable historical basis is indeed a *desideratum*.

* At the most this biography is only 300 years old.

After this preamble let us proceed to describe the holy career of the great sage without doing any violence to historical veracity.

The Sage Mânicka Vâchakar seems to have sprung from an ancient Brahmin dynasty who supplied the Pandya with men of rare acumen for prime-ministership.* As a boy the sage should have exhibited signs of rare precocity. He was given the highest education in Tamil Literature for which he had always the greatest fascination. His precocity enabled him to digest the subtlest principles of religion even at an yearly age and by the age of sixteen his education received its consummation. His erudition and the consequent growth of his intellect soon spread far and wide and reached the ears of the Pandya. The Pandya† sent for the precocious youth and after an examination of his capacity conferred on him the *nom-de-plume* Tennavan Brahmarayan (=the Brahmin king of the Pandya) and requested the young sage who was then only eighteen years of age to accept the prime-ministership of his kingdom. Out of deference to the king's request and partly on the belief that he could attain the wisdom of the world in such a situation, Vâthavúradigal deigned to accept the offer. The king entertained very high expectations of his young prime-minister and resigned the whole burden of the sovereignty into the sage's hands: the young minister performed his functions with great prudence and never grew elated at his high situation. The prime-ministership was, rather, a burden to him as his mind yearned after a true spiritual *guru* (=deliverer), who could by his graceful glance disentangle his soul from the ceaseless miseries to which it had been subject in its oft-repeated incarnations.

There were then in existence all the schools of philosophy, namely, Atheism, Materialism and Idealism side by side with the alien religions, Buddhism and its cognate creeds; none could please him; they were all hindrances in his way, they seem to have engaged his attention but were powerless to arrest the march of his mind which was resolved upon the attainment of salvation through a fit deliverer. It is quite certain, however,

* Manicka Vachakar is spoken of as a Brahmin of Amattiya gotram *i.e.*, a dynasty of Brahmins from whom ministers were selected by the king.

† It is unsafe to consider him to be Arimardana on the strength of the Tiruvilaiyâdal Puranam, as the ancient Tamil kings, the Pandyas, the Cholas and the Cheras all bore usually, names of pure Tamil origin. Refer for instance to Silappatikaram, Pattuppâttu and other academic treatises.

that he enjoyed the pleasures of the world, such as royal pomp and company with the fair sex; but he never lost himself in them.* He considered them merely as cravings of his physical frame and never indulged in them with his full heart.† It is in this sense that we ought to construe the vehement outbursts of deprecations he pours upon his past-self, after he became a blessed being through the grace of Siva. In his leisurely moments, he was mostly engaged in conference with philosophers, men of erudition and sages. He was as it were a bee fluttering after every flower for gathering honey. He grew wiser everyday but his unquenchable thirst for finding a spotless *guru* through whom he hoped to attain salvation ever preyed upon his soul.

After some years lapsed thus, he was summoned before the Pandyan king to carry out a mission. The royal stable was, in a poor condition for want of proper horses. News had come, then, that a beautiful train of magnificent chargers had arrived at Tiruppa-runturai from the Aryan land, probably, from Arabia which is all along famous for its rare breed of horses. Vathavûradigal (the name by which the poet was known before he was blessed by Siva) was entrusted with an enormous treasure of gold to purchase a troop of beautiful horses for the cavalry of the king's regiment. He set out with all the pomp suitable to his dignity in the midst of a gorgeous company. When he was reaching the spot known as Tirupperunturai (beautiful great harbour), he experienced an unaccountable ecstacy which increased at every step. In a cool grove, he observed a holy Brahmin Sage seated under the shade of a *Kurunda* tree, surrounded by disciples of rare devotion, chanting the Vedic hymns in praise of the great Guru, whom he afterwards understood to be God Siva Himself in corporal frame. The yearning young minister's heart-strings were touched with indescribable pathos, and he ran towards the great Preceptor in eager haste as a thirsty man at the sight of fresh cold water. The young aspirant was no doubt quite ripe by his stoicism (=indifference to pain and pleasure, known in Tamil as இருவினையொப்பு) to be introduced to God's grace. The sight of the Preceptor whose person as well as the persons of the surrounding devotees which appeared in all effulgence by virtue of the holy ashes and *rudraksha* beads with which they were decorated, enticed his mind. The minister melted from head to foot with love which overpowered his reason. He quite lost sight of the errand on which he was sent and prostrated himself, losing all balance of mind like an uprooted palm tree, at the sacred feet of the Holy Deliverer. God Siva, the Guru, with great condescension raised him up and embraced him with paternal tenderness; all the worldly shackles were at once unloosed. The Amighty cast a glance of grace upon the pious youth and placed His Holy Feet upon his head. He, then, placing His hands upon the head of the ripe aspirant explained the mystic meaning of the five powerful letters which formed the name of divinity, namely, *Sivayanama*. The prime-minister was at once transformed into a blessed sage, and in gratitude, he began to sing the glory of Siva in heart-melting strains. The incalculable value of the thoughts and the charm of the diction in which they were garbed secured for Vâthavuradigal, the ever-memorable name of Mânicka Vâchakar (=he whose sentences are rubies) at the hands of God Siva. Mánicka Vâchakar was, however, not allowed to enjoy the ecstatic sight for any length of time. The Divine Preceptor, who was come purposely to the spot for the redemption of the ripe sage, vanished with His holy train after intimating His pious disciple of His departure. The treasure in his possession was spent in the construction of a temple, on the spot where he was graced, as well as in relieving the distress of devout mendicants. The Pandyan king soon came to understand the deeds of his young prime-minister and forthwith sent for him for reprimanding him. The blessed young poet hastened to Madura and on interviewing the king assured him that the horses would come on a certain day in the month of Avani. God Siva, whose sports are not easily explicable, metamorphosed a good lot of the foxes of the jungle into magnificent chargers guided by the inferior gods who were disguised as grooms. Somasundara (the local name of God Siva at Madura) mounted upon the most majestic of the breed and appeared like a Horse Merchant leading them to the metropolis of the Pandya.

Let us describe the situation of Saint Mânicka Vâchakar. His intimate friends and relatives teased

* It is not positively known whether our sage was a bachelor or a married man while he was in the services of the Pandya.

† Such a state of mind is quite possible: refer, for instance, to

எத்தொழிலைச் செய்தாலு மேதவத்தைப் பட்டாலும்
முத்தர் மனமிருக்கும் மோனத்தே—வித்தகமாய்க்
காதிவிளையாடி யிருகைவீசி வந்தாலும்
தாதிமனம் நீர்க்குடத்தே தான். (பட்டினத்தடிகள்)

him on all sides for his folly and pronounced his actions to be unwise, inexpedient and dangerous to the interests of his family and friends. The poet's transcendant mind, rivetted as it was upon the form of his Divine Deliverer at Tirupperunturai, was not in the least affected by their worldly wisdom; he hushed them to silence by replying that he was quite prepared for any form of punishment that may await him but could not, for a moment, forget Siva. The king too was anxiously awaiting the arrival of the horses, with no doubt, a good degree of suspicion. Providentially on the appointed day, the king with his courtiers observed an immense cloud of dust afar, followed after a time by the deafening tread of horses. In a moment the horses were at the gates of his palace. The king could scarcely believe his eyes; on seeing them he was overwhelmed with speechless delight; the chargers far exceeded the value he paid for them through his minister. The sight of the Divine groom bewitched senses and unconsciously his hands rose above his head to adore the Groom; he felt ashamed at his conduct when he regained his self. Mânicka Vâchakar, who knew full well that it was God Siva that appeared in flesh and blood for his sake was all love at the happy sight. The Pandyan king presented the Effulgent Groom with a gold garment which the Horseman received at the end of His whip. The king considered this an insult, and the sage consoled him by saying that it was the etiquette in vogue with the horse merchants of the Aryan land. The horses being handed over to the king, the Mysterious Groom disappeared along with His retinue, the inferior gods. The king became all the more endeared to Mânicka Vachakar whom he rewarded profusely for the fulfilment of his promise; but the sage received the presents with much indifference as he knew the evanescence of all earthly joys. At the dead of night the metamorphosed jackals assumed their natural form, made much havoc in the royal stable by destroying the natural horses that belonged to the king, and made a wild howl at which the town awoke. The king got infuriated at the trick played on him and upbraided the minister vehemently and handed him over to the custody of his officers who were privileged to subject him to torture till he could pay back the entrusted treasure. The sage was led to the hot sands of the river Vaigai, which runs past by Madura, and there he was tormented by the king's officers. God Somasundara could not brook the ill-treatment; all of a sudden was the river in a furious inundation. The irresistible flood rolled like an ocean in the bed of the river Vaigai and threatened the city with speedy destruction. On the order of the bewildered king, the southern bank of the river was apportioned out to the citizens for the construction of an embankment to protect the city from the flood. A certain portion of the bank fell to the lot of a devout matron whose head was silvered over with age and whose vocation was the sale of the powdery diet (pittu = பிட்டு). God Somasundara Himself condescended to become her workman and bore mud. The whole of the embankment was finished excepting the portion allotted to the poor matron, the *pittu*-seller. The breach in the dike was growing wider and wider. The indifferent workman was brought to the presence of the Pandya who in his rage whipped the disguised God. The Divine workman vanished emptying the contents of the basket of mud into the breach which at once closed. The king got alarmed and from above sprang the divine *asari* "You little know the merits of Mânicka Vâchakar for whose sake We metamorphosed the foxes of the jungle into horses; he spent your unsullied treasure for your good in all charitable ways; you oppressed him further and We sent this flood to endanger the safety of your city; and for the sake of the devout old dame, We have appeared as a Workman in tattered attire and condescended to receive your caning." The bewildered king bemoaned his unwisdom which prevented him from rightly understanding the greatness of his minister. He went with much submissive veneration to the Sage Mânicka Vâchakar and requested pardon for his injudicious treatment and implored him to resume the government of his land. The sage readily forgave him and said that he could no more be his prime-minister as he had a divine errand to go to Chidambaram. After touring over some of the important shrines of his much beloved Pandyan kingdom gracing them with his heart-melting strains, he marched towards the north and after worshipping the shrines such as Tiruvarur, Kalukkuntram (= the Hill of the Eagle) Annamalai, came to the much-coveted spot of Chidambaram.

On approaching the precincts of this celestial city, he experienced an inward light which buoyed up his spirits to the highest pitch of ecstacy. On entering the holy shrine of Lord Natesa, his whole frame melted into divine love and he stood speechless, his eyes pouring streams of tears on either side, and at inter-

vals few and far between, the words, 'Siva Siva Potri' escaped from his bewitched lips. He became an object of pity to the common mob, while to the really wise he was an object of great admiration. When he was restored to his full senses, he composed two *patigams* (short poems of 10 stanzas) glorifying the Lord Natesa's mystic dance; these patigams known as Koittruppatigams are unparalleled as divine panegyrics both for their pathos and truths of divine philosophy. After feasting his eyes to bewitchment by witnessing the Nataraja's Holy Dance he repaired to a hermitage close by for undisturbed contemplation.

Meanwhile a host of Buddhist monks came all the way from Ceylon, to uproot, as they thought, the Saiva faith which was a stumbling block to the progress of their religion. Its very fame kindled their indignation; they came down to the ancient shrine of Chidambaram for a religious controversy. The Brahmins of the shrine got bewildered as they had very little trust in their ability to contend with the learned monks from Ceylon. They went in a body to the hermitage of our blessed sage and requested him to quell the arrogance of the vain monks; he condescended to carry out their earnest request. His holiness ordered a screen to be put up in order that he might not see the wretched faces of the impudent disputants. The controversy went on and the haughty monks were unable to give any satisfactory reply to the question of salvation advanced by the sage. Failure brought on impious wrath which led them to profitless upbraiding of the Saiva faith. The sage was roused to righteous indignation and the blabbering monks lost the power of their impious tongue; the eminence of the Saiva faith was established on a strong basis, when, at the blessing of the sage, the dumbness of the maiden daughter of the Chola who was present at the controversy was remedied. She began to answer the queries of objection * to what apparently seemed as irreconciliable traits in God Siva's sports. The tongue-tied Buddhists threw away their red garbs, received the holy ashes at the hands of the sage, and became devout monks of the Saiva faith.

After thus vanquishing the Buddhist faith, our sage repaired again to his hermitage to pass his days in undisturbed contemplation in solitude. One day God Siva appeared before him as an old mendicant Brahmin from Madura and expressed that He had specially come to see him from such a great distance on account of the fascination which his marvellous strains had produced in him. After thus introducing Himself to the sage, He requested the poet to sing his hymns again in order that He might commit them to writing. St. Mânicka Vâchakar agreed to the proposal and began to recite the poems sung by him. This done, the over-anxious Mendicant pressed another request which was that the poetic saint should compose a Kovai (melodrama) in honor of Lord Nataraja—the great God of Chittrambalam (Chidambaram). This short exquisite Love Poem of four hundred quatrains was spontaneously composed and as the stanzas were recited they were committed to writing by the Divine Hand. The disguised God took leave of the devotee and suddenly vanished. St. Mânicka Vâchakar inferred that God Himself had come to him and sent down streams of tears from his enraptured eyes for the divine condescension. Next morning when the Tillaivâl Antanar (the 3,000 Brahmin worshippers of the Shrine) opened the Shrine for early worship, a book containing Tiruvachakam and Tirucchittrambalakkovaiyar was found on the pedestal of Lord Nataraja. When the book was opened they found that at the end, it bore the divine signature அழகிய திருச்சிற்றம்பலமுடையார் கையெழுத்து. The astonished Brahmins after praising the Lord Nataraja for his condescension went up in a body to invite the sage to tell him of the incident and request him to explain the Holy Scriptures. St. Mânika Vâchakar readily came to the shrine, and when requested by the enraptured assembly to furnish them with an authoritative exposition of the invaluable scriptures, he simply advanced towards Lord Nataraja within the Wisdom Hall, pointing to the Image of Lord Natesa as the only meaning of his rapturous strains. On approaching the Sacred Idol, the corporal frame of our sage was absorbed in divinity and became invisible to the mortals present. This indeed is the true beatification of the human soul! our Sage was thirty-two years of age when he truly 'shuffled off his mortal coil' once for all.

S. A. TIRUMALAI KOLUNDU PILLAI, B.A.

* The poet reduced the queries of objections and the answers thereunto into a poem which is known as திருச்சாழல்.

The Svetasvatara Upanishad.

(*Continued from page* 21).

We may therefore state that the Svetasvatara Upanishad is a genuine Upanishad of the Black Yajur Veda, and is one of the oldest of its kind. It is not a Sectarian Upanishad. It more properly belongs to the Yoga Pada stage of teaching, though the other Padas are also briefly touched and alluded to. It expounds both a theoretic philosophy and a practical religion, all-comprehensive and all-embracing; a system which was at once Sankhya and Yoga, dualistic and monistic, and appealing to all classes of society.

It lays down the distinction of three padarthas or categories in clear terms. And these are, God, the many souls, and matter or Pasa.

" Two birds, inseparable friends, cling to the same tree. One of them eats the sweet fruits, the other looks on without eating" (iv. 6) which is explained in less figurative language in the next mantra.

" On the same tree man (Anisa) sits grieving, immersed, bewildered, by his own impotence. But when he sees the other, Isa, contented, and knows His glory, then his grief passes away."

That this is the Highest teaching of the Rig Veda is pointed out in the next verse.

" He who does not know that indestructible Being Akshara,) of the Rig Veda, that Highest Ether (Parama Vyomam) wherein all the Gods reside, of what use is the Rig Veda to him? Those only who know It rest contented."

And need it be pointed ont that the 6th verse is itself found in the Rig Veda (I, 164-20) and it is repeated in the Atharva Veda and the passage is so popular a one that Katha (iii. 1) and Mundaka (iii. 11) also quote it.

These verses bring out the distinction of God and soul, I'sa and Anisa, as the spectator and enjoyer respectively. The soul enjoys and performs Karma while encased in the body, tree; but though God is immanent in the soul and in the body, yet the works and their fruit do not cling to Him and taint Him. After the due eating of the fruits, the soul knows the greatness of God, and his own insignificance, then his sufferings cease.

The previous mantra (iv. 5) is also a famous and much debated passage, and it is badly translated by Prof. Max Müller. The translation by G. R. S. Mead and Chattopadhyaya is literal and correct. " Aye, that one unborn (Aja-soul) sleeps in the arms of one unborn (nature.Pradhana), enjoying (her of nature, red, white, and black), who brings forth multitudinous progeny like herself. But when her charms have been enjoyed, he (soul) quits her (prakriti) side, the unborn other, Anyata) (Lord)."*

There is absolutely no mistaking this plain statement of the three Padartas as eternal, as well as their relation; and all three are called *Unborn*, *Aja* or uncreated. But the word to be noted here is the word '*other*' '*Anya*' which is almost a technical term or catch word to mean God, the Supreme. And it occurs again in (V. 1).

" In the unperishable, and infinite highest Brahman, wherein the two Vidya, (Vignana-Atma) and Avidya are hidden, the one, Avidya, perishes; the other, Vidya, is immortal; but He who controls both Vidya and Avidya, is *another* (Anyatha)." And in the subsequent verses, this *another* is clearly pointed to be the only One God, without a second, the ruler of all, the generator of all and the supporter (ripener) of all. This forms the subject of discussion in the hands of Badarayana in I, ii, 21. And the famous passage in Brihadaranyaka is referred to. " He who dwells in Atma (Vignana) and *different from Atma*, whom the Atma does not know, whose body *Atma* is, and who pulls (rules) Atma within, He is thy Atma, the puller within, the immortal" (iii, 7, 22).

In vi. 6, also, God is called the Anya—the other. It occurs again in Gita, xv. 17. The previous verse postulates two entities of matter and soul, and the next verse proceeds to postulate " *another*." " But there is *another*, namely, the Supreme Being, called Paramatma, who being the everlasting Ishwara, and pervading the three worlds, sustains them." That the very use of the word is solely to emphasise God's transcendency over the world of matter and of souls, as against people who only postulated two Padarthas, or would identify God, the supreme Ishwara, with matter or soul, is fully brought out in the next verse.

" As I transcend the perishable (Pradhana) and as I am higher than even the Imperishable (soul), I

* If we read " he quits her side, for the other" makes the sense complete.

am celebrated in the world and sung in the Vedas as *Purushottama*."

The commonest fallacy that is committed when the eternality of matter and souls is postulated, is in fancying that this in any way affects God's transcendency and immanency. Though He pervades all and envelopes all, creates and sustains and takes them back again into Himself, though He is the God in the fire, the God in the water, the God who has entered the whole world, in plants and trees and in every thing else, (ii. 17) yet He stands behind all time and all persons, (vii. 16), and is beyond all *tatvas*. (Verse 15.)

" He is the one God, (Eko Deva), hidden in all beings, all pervading, the Antaratma of all things, watching over all works, dwelling in all beings, the witness, the perceiver, the Only One, Nirguna (Being) (vi. 11). And in Verse 16, he is called the first cause, himself uncaused, the all-knower, the master of *Nature and Man*. And by the supreme statement "Ekohi Rudra nadvitiyaya tasthe, (There is only One Rudra, they do not allow a second,) the complete subordination of all other things to Him is clearly postulated. There is nothing else in His presence, as no Asat can subsist in the Presence of the Sat, as no darkness can subsist in the presence of light. And Light, he is called (iii. 12) the Light, by which all other lights, the sun, the moon, and the stars and the lightnings are lighted, (vi. 14) and He is the great Purusha, like the Sun in lustre, beyond darkness. (iii. 8.)

There is only one other passage which we have to quote while we are dealing with the three eternal postulates of this Upanishad. These are the Verses 8 and 9 in the first Adhyaya itself. In these also the distinctions between the Supreme God, and the bound soul, as I'sa and Anisa, Gna, and Agna, and the third, Pradhana, Unborn though perishable and ever changing, are finely drawn.

In dealing with the personality of God, who is called in the Upanishads, as Deva, Hara, Vasi, Siva, Purusha, Brahman, Paramatma, Isa, and Ishwara, &c., we have to remark that the Upanishad makes no distinction between a Higher and a Lower Brahman; rather, there are no statements made about the Lower God or Gods, except one verse in V. 3, where the Supreme Lord and Mahatma, is said to have created he *Lords*, and Brahma or Hiranyagarbha is referred to as such, a lord. But every statement made to God, by any of the names, we have mentioned above, clearly refers to the one without a second, the Highest Brahman, who is also Nirguna. And in various passages, this Highest Being is said to create, sustain and destroy the worlds. What some of these people would not believe is, how a Being addressed as Hara and Siva, Isa and Ishwara could be the Nirguna Absolute Brahman. And they frequently associate this name with the Rudra or Siva of the Hindu Trinity. But it will be news to these people that even the Rudra of the Trinity is Nirguna and not Saguna. Absolutely no passage could be found in any of the Upanishads or even in the Puranas and the Itihasas, in which even the trinity Siva or Rudra is called Saguna. Saguna means having Bodies (qualities) formed out of Prakriti, and when Prakriti is itself resolved into its original condition and reproduced by this trinity Rudra, this prakriti could not act as his vestment.

But more than this, the Rudra and Siva of our Upanishad is clearly set forth in other Upanishads as the fourth, *chaturtam* and *Turiyam*, transcending the trinity; and the secondless.

"Satyam Gnanam, Anantam Brahma,
Ananda Rupam, Amritam Yad Vibhuti,
Shantam, *Shivam Advaitam*."
(*Tait Up.*)

" *Shivam*, shantam, *Advaitam*
Chaturtham, manyante," (*Ramatapini*).

" Dhyâyeteesanam, pradhyâyedavyam,
Sarvamidam, Brahma Vishnu Rudrendrasthe,
Sarve Samprâsuyante, Sarvanichendryanicha;
Sahabhutaih Nakaranam Karanam Dhâta Dhyâta
Karanantu Dhyeyah Sarvaiswarya Sampannah
Sarveswarah Sambhurakasa Madhye.
Siva eko Dhyayet: Sivankara, Sarvam
Anyat Parityaja (*Atharva Sikha*).

" Adore the most adorable Isana, Brahma, Vishnu, Rudra, Indra and others having an origin. All the senses originate with the elements. The first cause and cause of causes has no origin. The Bestower of all prosperity, the Lord of all, *Sambhu*, He should be contemplated in the middle of the Akasa. ..Siva, the one alone, should be contemplated; the Doer of Good; All else should be given up." (Atharva Sikha) " The mystical and immutable one, which being composed of three letters A., U., M., signify successively, the three Vedas, the three states of life

* Our learned Madras Bishop complains that the educated Hindu has only to choose one out of the six systems of Philosophy, and that he has no good practical religion and we kindly invite his attention to this paper, and then judge for himself and see if Hindu Philosophy and Religion is, after all, really so poor.

(Jagra, Swapna, and Sushupti), the three worlds (heaven, hell and earth) three gods (Brahma, Vishnu and Rudra) and by its nasal sound (Ardhamatra) is indicative of thy *fourth* office as the Supreme Lord of all (Parameshwara)* ever expresses and sets forth thy collective forms." (Mahimna Stotra). And the same mistake is committed by outsiders in suppposing that the God of the Saivas is only one of the trinity. Any book in Tamil and Sanskrit taken at random will at once disillusion him, and he will find that the only God held up for the highest worship is the highest Nirguna Parama Siva, and not one of the trinity. Great confusion is caused in the use of the words Nirguna† and Saguna, by translating them into impersonal and personal respectively. And Europeans themselves are not agreed as to the use of these words. According to Webster, the word 'personal' implies limitation, but other eminent persons like Emerson, Lotze, &c., say there is no such implication. Till the acceptation of these words are therefore settled, we should not make confusion worse confounded, by rendering Nirguna and Saguna, as Impersonal and Personal.

So far, there can be no doubt on the nature of the God-head described in our Upanishad.

"When there was no darkness, nor day nor night, nor Sat, nor Asat, then Siva alone existed (Siva eva Kevalah). That is the absolute, that the adorable (condition) of the Lord. From that too had come forth the wisdom of old—(gnanasakti). (iv, 18).

"He is the eternal and infinite, Unborn Being, Partless, action-less, tranquil, without taint, without fault, the Highest Bridge to Immortality (vi. 19). He is the cause-less first cause, the all-knower, the all-pervader, the creator, sustainer and liberator of the world, the end and aim of all Religion and of all philosophy, He is the Ishwara of Ishwaras, Maheshwara, the God supreme of Gods, the King of kings, the Supreme of the supreme, the Isa of the Universe" (vi. 7.)

There is one other matter to be considered in the nature of the Divine Personality. God is spoken of both in masculine and in neuter, and that in the same verse, a peculiarity which is noticeable in modern Saivaism. And God is addressed in all forms as 'He' 'She' and 'It.' Sivah, Sivâ and 'Sivam.'* And the reason is not as stated by Prof. Max Müller, in his note under Ver. 16, Chapter iii, that the gender changes frequently, according as the author thinks either of the Brahman or its impersonation as "Isa, Lord." To the Indian whether he addresses his God as Siva or Sivam, he is addressing the same supreme Personality who is neither male nor female nor neuter, and there is no jar to him in the sense, as there will be to the Christian, who could only think of and address God in the Masculine Gender.

The Upanishad does not recognize any difference between the use of 'It' and 'He,' and it does not contemplate that by using 'It' instead of 'He,' a Higher Being is reached.

Coming now to the nature of the soul, as set forth in this Upanishad, the first thing to be noticed is that the Jiva is very often spoken of as *Atma* simply and distinguished from God. The other appellation it receives are Purusha, Anisa, Agña, the Hamsa, Vidya, and these are to distinguish it from *the other*, the Paramatma, the Parama Purusha, Isa and Gña.

This soul is bound, because he is not God (i. 8) because he is ignorant of himself, and of the self within him, (the Antaratma). This soul is not self-dependent (i. 2). This soul is confined in the *Pura* (city-body) of nine gates, *i. e.*, is limited and 'flutters about,' is changeable, and he enjoys the fruits, pleasures and pains, (even pains are a pleasure to him, the ignorant soul) and fondly clings to the body, and performs karma (iii, 18. iv. 5 and 6.)

"But he who is endowed with qualities, and performs Karma that are to bear fruit and enjoys the reward of whatever he has done, migrates through his own works, the lord of life, assuming all forms, led by the three gunas and the three paths" (vi. 7).

And yet this soul is of the image of God, is infinite and brilliant like the Sun, endowed with Ichcha and Gnana, and is sinless.

The Supreme One who witnesses all his doings, dwelling within him, without Himself being tainted by the contact, helps to secure the ripening of his mala, and waits till the soul attains to that condition of perfect balancing in good and evil, (v. 5) by the performance of Chariya, Kriya and Yoga (good works, Penance and meditation) with love and knowledge and

* A Christian missionary writing to the Christian College Magazine wonders how *Vemana*, the famous Telugu poet, could speak of Siva as other than the Hindu triad, Brahma, Vishnu and Rudra. *Cf.*, Bartrihari's Satakas for the popular conception of Siva.

† By *Nirguna*, we mean 'without Prakritic qualities' and by *Saguna* 'clothed in Prakritic qualities'. And God could therefore b both Nirguna and Personal in Emerson's sense.

* Sivam in Sanscrit, they say, is not the neuter of Siva. But somehow this neuter form is quite prevalent in Tamil.

the syllable Pranava, he is blessed by the Lord (i. 6,) and God's grace descends on him (vi. 21 and iii, 20) and he knows and sees, with Manas (the supreme grace of God—the spiritual eye) (v. 14) 'The Purusham Mahantam Adityâ Varnam, tamasah parastat,' and his fetters (Pasa) fall off, and sufferings cease and he enters the Bliss of the Supreme Brahman, and Eternal Peace.

That *Ishwara Prasadam* (iii. 20) or *Anugraham* or grace is necessary is a common belief of the people, and this doctrine is not peculiar to this Upanishad alone. The *Katha* Upanishad puts the same doctrine in much stronger language, "That *Self* (God) cannot be gained by the Veda, nor by understanding, nor by much learning. He whom Self (God) chooses, by him the self (God) can be gained." (I. 2. 23); but even the supreme Almighty (God) cannot help him, if he had not turned away from wickedness, and is not tranquil, subdued and at rest, dedicating (*Arpanam*), all his words' deeds and thoughts to God, (i. 24.)

That the doctrine of Bhakti is found well set forth in the oldest Upanishads and the Vedas will be apparent by reading the texts collated by Dr. Muir in his learned "Metrical translations from Sanskrit" under the heading of '*Shraddha and Bhakti.*' By the way, this *Sharaddha* and *Bhakti* is not to be understood as a manifestation of feeling only at one stage of man's spiritual evolution and unnecessary at another stage, but this love is essential to the aspirant whether he is a Dâsamargi, Satputramargi, Yogamargi or Gnanamargi. That these four paths grow one out of the other and are not independent, and each one of these is hradly possible to reach without going through the lower rungs of the ladder, we have already pointed out above.

The Upanishads, all of them, discuss the particular Upasana or Upasanas which are required for the salvation of the bound soul, and these Upasanas are called also Vidyas.

Of these various Vidyas, what is called the Dahara Upasana or Vidya is the most favoured of all the Upasanas in the Swetaswatara and Chandogya, Brihadaranyaka, Katha, Mundaka and Kaivalya, Atharva Sikha and in the Bhagavad Gita.

The references to this Highest Yoga practice are most numerous in the Upanishads and the sameness of the various references form the subject of a discussion in the Vedanta Sutras (iii. 3. 23.)

The famous passages are what occur in the Chandogya Upanishad, commencing with the sentences "There is the city * of Brahman" (viii. I. I.) "All this is Brahman." (iii. 14. 1 to 4). This worship or Yoga, consists in the aspirant contemplating, in his heart, the Supreme one, as the Person of Light and as Akasa, as Satchidananda Parameshwara, with the particular formula that "God is in all beings and all beings are in God." And various synonyms are used to denote this *heart* of man, such as Dahara (subtle) Guha (cave), Pundarika (lotus), Brahmapura (city), Hrid (heart).

And the meaning of the words Akasa, and Vyoma has also to be carefully noted. They are synonymous and do not mean the Bhuta Akasa, nor the Mayasakti or Avidya, but as interpreted by the Puranas themselves, they mean Chit, or Gnana, or, Light or Grace, which is the Parasakti of the Supreme Ishwara. That this Akasa is Chit and not Achit, is further proved by the phrases, *Chitakasa* and *Chidambara*, and this Chit-Sakti is the Devatma-Sakti of our Upanishad, which is inherent and concealed in him. (i. 3) and the supreme Sakti, which is revealed as manifold, *inherent* (Sva) and manifesting as Kriya and Gnana (vi. 8). It is this which is called *Uma*, and Light and *Bhargas*† and *Savitri* and Gayatri. And when we understand therefore, this Akasa, as light and knowledge, the Supreme Sakti of God, its description as the highest light, the revealer of all forms, the Highest object of adoration, is clear. The description of God also as Akasa (Sakti) and as dwelling in Akasa (Sakti) will not be conflicting, as no distinction is made between Sun and his light, much less between God and his Power.‡

It is this Gnana Sakti who gives to the Chetana and Achetana Prapancha its form and shape and life and love and light; but the substance or Upâdâna|| out of which this Prapancha is evolved is the Maya or

* This City is exactly reproduced in modern symbolism in the Great Temple of *Chidambaram.*

† Cf. Mait. Up. vi. 7, "Rudra is called Bhargas, thus say the Brahman teachers," cf. also vi. 28, last para. "The Shrine (Paramâlaya which consists of the Akas in the heart, the blissful, the highest retreat, that is our own, that is our Goal, and that is the heat and brightness of the Fire and Sun."

‡ In the Yajur Veda, this God and Ambika are called *Saha*, which may mean equal or brother and sister.

|| It is Badarayana's view that there is no other Upadana except God and these worlds arise out of God Himself. When a tree springs out of the bare ground, we naturally suppose there was some *seed* imbedded in it without our knowledge, though the earth contained it and is essential for the support and growth of the plant. This is the Aupanishadic view. Badarayana would say that no seed is necessary and the earth alone is sufficient.

Pradhana, which also dwelling in Him is drawn out and drawn in by the Supreme Power (Sakti) with just the ease and dexterity of a spider which spins out or in ; or of the magician who draws forth out of an empty basket fruits and flowers and sweets. The Maya (meaning also power) is also a Sakti of His (Mayasakti) but differing from the other Sakti, Ichcha Gnana and Kriya, just as darkness differs from light. As darkness is necessary for rest and recuperation, so this power of God also works for our rest and recuperation and salvation. And God is called the Lord of Maya (Mayin) and " beyond" all forms of the tree, as transcending all the " Tatvas, Kala" &c., and as ' transcending ' Pradhana.' Why we are required to contemplate God as Akasa, Light or Chit is, that by this Light alone we can know Him, and as such Light ; and it is as Light, Chit, God is immanent in the world, and omnipresent. And this brings out again the reason why this Chit is called Akasa the most subtle and invisible and omnipresent element we have in Nature.

God is present in all nature and pervades it, as oil in seeds, butter in *ghee* and fire in wood (i 15). And this all pervasiveness is thus explained in a text of the Atharva Siras Upanishad—" Why is it called Sarva Vyâpi ? It is so called because like *ghee* diffusing and soaking itself through and through the Ruda (Milk or seed), it pervades every created thing through and through as warp and woof."

And as by reason of this pervasiveness, nothing could be imagined as existing out of Him, the whole is called also Brahman, the whole, with the parts and limbs and bodies (iv. 10) as the Chetana-Achetana Prapancha, his antahkarana as Chit Sakti, and Himself the *Soul* of this vast whole. And as all of us form but parts of him, we are also enjoined to be kind to one another, for, whatever we do to each other will be also done to His body. We quote the following from Srikantha Sivacharya's commentary in which this poin- is discussed.

" All this is Brahman, as beginning, ending, and breathing in Him ; and therefore let a man meditate on him."

" This passage may be explained as follows: The origin, existence and end of all this depends on Brahman. All this, both the sentient and insentient existence, is verily Brahman, and therefore let a man meditate on Brahman, tranquil in mind. Just as the water-bubbles which have their origin, existence and end in the ocean, are found to be only forms of that ocean, so too, that which depends for its origin, etc., on Brahman associated with Sakti must be made of Brahman and nothing else. Nothing distinct from him is ever perceived. Accordingly in the Atharva-Siras, it has been declared by Isana as follows :—

> " Alone I was at first, (alone) I am and shall be ;
> There is none else distinct from Me."

And then was declared by him in the words " I am Brahman," that the whole universe is his own form. And in the words " He entered the more hidden from (or than) the hidden one" &c., his entering into the universe is given as a reason for the whole universe being his own form. Thus this universe having no origin, existence or end outside Brahman, is not a quite distinct thing from Brahman. Accordingly the learned say :—

" His Saktis or energies (form) the whole world, and the Mahesa or the great lord is the energetic (Saktimân.) Never can energy exist distinct from the energetic. Unity of these two is eternal, like that of fire and heat, in as much as unseparateness always exists between energy and the energetic. Wherefore supreme energy belongs to the supreme Atman, since the two are related to each other as substance and attribute. The energy of heat is not conceived to be distinct from fire" and so on.

Vayu-Samhitâ too says : (Parva, 25, ch. 18 and 19). " From Sakti up to earth, (the whole world) is born of the principle Siva. By him alone, it is pervaded, as the jar, &c., by clay. His variegated Supreme Sakti, whose form is knowledge and bliss, appears as one and many, like the light of the sun."

The following passages of the Sruti speak of Parabrahman as possessed of infinite powers of creating, ruling and maintaining the world, all inherent in Him,

" His Supreme Sakti is spoken of as manifold, inherent, endued with the activity of knowledge and life." (Svetas, 6-8).

" One verily is Rudra,—they were not for a second —who rules these worlds with the powers of the ruling." (3-2).

" In short, on the authority of the Sruti, Smriti, Itihasa, Purâna, and the sayings of the learned, the Supreme Sakti whose manifold manifestation this whole universe of Chit and Achit is, whose being is composed of Supreme Existence, Intelligence and Bliss, and unlimited by space and time—is inherent in the nature of Siva, the Supreme Brahman and constitutes His own essential form and quality. Apart from Sakti, He cannot be the Omniscient, the Omni-

potent, the cause of all the all controlling, the all-adorable, the all-gracious, the means of attaining all aspirations, and the omnipresent; and, more over, such grand designations as "Mahesvara", the *Supreme Lord*, "Mahadeva," the *SupremeDeity*, and Rudra, the *expeller of pain*, cannot apply to him. Thus it is Brahman whose body is the whole sentient and insentient universe, and who is denoted by all words. Just as the word 'blue' denotes not the blue colour only, but also the lotus which is of a blue colour, so does the word 'universe' also denotes Brahman. Therefore such passagees as "All is Rudra verily" teach that Brahman is denoted by all words. Accordingly the passage "All this, verily, is Brahman" refers to Brahman whose body the whole of the sentient and unsentient universe is. The universe being thus a form of Brahman and being therefore not an object of hatred &c., let every one be peaceful at heart and worship Brahman. This doctrine is clearly expounded even in the purânic texts such as the following:—"The body of the God of Gods is this universe, moving and unmoving. This, the Jivas (Pasus) do not know, owing to the mighty bondage. They say sentiency is Vidyâ, and insentiency Avidyâ. The whole uuiverse of Vidyâ and Avidyâ is form no doubt the body of the Lord, the first cause of all; for the whole uuiverse is subject to Him."

"The word "sat" is used by the wise to denote the real and the good, 'asat' is used by Vedic teachers to denote the contrary. The whole universe of the *sat* and the *asat* is the body of Him who is on high. Just as, by the watering of the roots of a tree, its branches are nourished, so by the worship of Siva, the universe which is His body, is nourished. Atman is the eighth body of Siva the Paramesvara, pervading all other bodies.

"Wherefore the whole universe is ensouled by Siva. If any embodied being whatsoever be subjected to constraint, it will be quite repugnant to the eight-bodied lord; as to this there is no doubt. Doing good to all, kindness to all, affording shelter to all, this they hold, is the worshipping of Siva." And so on.

"Brahman being all-Formed, it is but right to say "all is Brahman" and every one be peaceful and worship Brahman." Wherefore it is Brahman who in the opening passage is stated to be the object of worship, that is also spoken of as *manomaya*, as partaking of the nature of *manas*, and so on. Neither should it be supposed that the partaking of the nature of manas is a characteristic mark of a samsârin; for Brahman may limit Himself by assuming a shape which can form an object of worship."

"That which," therefore, "eternally rests within the Atma," (1 12), "dwells in the cave (of the heart) of all beings," (iii 11), "is the greater than the great, smaller than the small, hidden in the heart of the creature" (iii 20), "hidden in all beings; like the subtle film," (iv 16), "and subtler than subtle" (iv 14), "the wise should seize in the body (heart) by means of the pranava, within himself, and by the drill of meditation and penance, (1-14), they should, '*with the mind towards the heart*,' 'love the old Brahman, by the grace of Savitri' (Light or Chit-Sakti) (11-7 and 8), 'grasping by the Manas' (Sakti), (v 14), and perceive 'by the heart, by the soul, by the mind,' (iv 17), in the Highest Turíyatîta plane, where S'iva Dwells alone, the Eternal and the Adorabel Light, this most Ancient of Days, the S'iva the Blissful and Benign Being, the great Purusha of sunlike brilliancy, dwelling in the Highest *Vyoma*, then their fetters (pasa) fall off, they will cross over to the other shore, after passing through the torrents that cause fear, (ii 8.) their darkness (Ahankara, Anava) will vanish, and all material bodies (Maya) will fall off, and they will enter into the supreme Bliss and Peace.

The various steps, psychological and spiritual, by which the sanctification of the Soul is accomplished is stated beautifully in i 10, "From meditating on Him, from joining Him, from becoming one with him, there is further cessation of all Maya (bodies-births) in the end." In a most beautiful address on the famous text of St. Paul which runs,

"We, all, with unveiled face, reflecting as a mirror, the Glory of the Lord, are transformed into the same image, from Glory to Glory. even as from the Lord the Spirit."

Professor Henry Drummond, who is said to have revolutionized Christian thought in the last few decades, calls these *laws of reflection, and of assimilation*. He instances the iron which gets magnetized and becomes a magnet, and a mirror, getting rid of its dust, reflects the glorious light and becomes merged with it and lost. And he remarks "All men are mirrors—that is, the first law on which this formula is based. One of the aptest descriptions of a human being is that he is a mirror." And our Upanishad contains fortunately the self-same description and illustration.

"As a metal disk (mirror), tarnished by dust shines bright again after it has been cleaned, so is the one

incarnate person satisfied and freed from grief, after he has seen the real (pure) Nature of himself." "And when by the real nature of his self, he sees as by a lamp, the real nature of the Brahman, then having known the unborn eternal God, who transcends all the tattvas, he is freed from all fetters (pasa), (ii. 14 & 15). The first text would simply read, in Drummond's language, "see, reflect and become God."

It only remains for us now to point out that the second verse of the first adhyaya is mistranslated by Roer, Max Müller, Mead and others. They contain terms which are not known to the systems they are familier with and they are alone preserved in the Siddhanta system. The terms are '*Kala*,' '*Svabho*,' '*Niyati*,' '*Ichcha*,' '*Bhuta*,' '*Yoni*,' '*Purusha*,' and they are also referred to as '*Yonisvabho*' &c., in V. 4. and in Vi. 1 '*Svabha*' and '*Kala*.'

We stated that the different schools differed in the enumeration of the tattvas or categories but most of them stopped with Prakriti or Pradhana and Purusha, the highest in their list, the 24th and 25th principal (*Vide*, Senthinathaiyar's table of tattvas, published in Madras 1899), but the Siddhanta school postulated above this, other tatvas or principles, making up the whole number into 36. These higher tatvas were, Ragam (Ichcha), Vidya, Niyati, *Kâlam* Kala, (constituting what is called the soul's, the purusha's Pancha Kanchukam), Maya, Suddha Vidya, Maheshwara, Sadasiva, Bindhu (or Sakti) and Nadam (Siva). And the terms used in our text is kala, Svabho or Kāla, Niyati, Ichcha, or Ragam, Bhuta or Vidya and Yoni or Suddha Maya, and Purusha or soul. That our interpretation is genuine we could show by quoting the authority of the author of a Purana, who at any rate is anterior to all the commentators whose explanations we now possess. The following occurs in Kailasa Samhita of Vayu Purana and it refers to the Svetasvatara text,

"Purushasyatu, Bhoktritvam. Pratipamasya, Bhojanecha Prayatnatah. Antarangatayâtatva panchakam Parakirtitam. Nirgateh kala, rajascha Vidyacha Tadanandaram kala Chupanchakamidam Mayotpannam Munîsvara, Mayantu Prakrutim Vidyan Mâya Sruthi êtritâ. Tajjanegetani Tatvâni struti Yugtâni nasamsayah, Katasva bhavoni yatiriti Cha srutirabravit etat panchakam evasya panchakanchuka Muchyate. Ajanau pancha tatvani vidvanapi Vimudhadhih. Niyatyadhastat prabrute ruparisthah pumanayam Vidyatatvamidam proktem.

The following verse occurs in the Brahmanda Purana:—

"Purushau Niyathi kataragascha kala Vidyecha mayayâ"

And this is from Vayu Samhita: "Mâya Kâlamavasrujat Niyatincha Kalâm Vidyâm Kalâtho Râgapurushau."

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Instances of Telugu Sandhi in Ancient Tamil.

There are a good many simple and compound words in ancient Tamil which in their formation conform to the rule of Telugu Sandhi rather than to that of Tamil. By Sandhi we mean any change taking place in the course of combination. When the vowels ஆ, ஊ and ஓ for instance are followed by initial vowels the letter வ் steps in and connects the vowels in Tamil as அண்ணு + என்றுன் = அண்ணுவென்றுன். போ + என்றுன் = போவென்றுன். பூ + அல்லி = பூவல்லி. In such instances வ் is called உடம்படுமெய் and occurs only when the vowels do not coalesce into one vowel or when one does not destroy the other.

Besides வ் there is another letter in Tamil which also serves the same purpose, *viz*, ய். In certain cases the connecting link is வ் and in certain other cases it is ய். But when ஆ, ஓ and ஊ are followed by initial vowels it is definitely laid down that the connecting link is வ் as above illustrated.

But in Telugu however the only உடம்படுமெய் known is ய் throughout. When a vowel is followed by another vowel there may be what is called Sandhi or coalescence of vowels and in the absence of such Sandhi the vowels are invariably, whatever may be the vowels, connected by ய் as மா + இல்லு = மாயில்லு (our house), மீ + இல்லு = மீயில்லு (your house) மேன + அத்த = மேனத்த (Father's sister) Sandhi or மேனயத்த when no Sandhi and not மேனவத்த as we would have it in Tamil.

There are however certain words in Telugu whose original formation assumes the operation of the other உடம்படு மெய் *viz.*, வ். They are such words as ஆவு (=Cow) cognate with Tamil ஆ; பூவு =(Telugu flower) cognate with Tamil பூ. சாவு (=Telugu death) cognate with Tamil சா. போவு (Telugu = to go) Tamil போ or it may be acurruption of போகு as வ and க are interchangeable in Telugu. அவ்வு (Telugu = to become) cognate

வ் not recogni ed as உடம்படு மெய் Telugu thought there are some instances of it.

with Tamil ஆ and so on. In these cases the சாரியை உ as it is called in Tamil is added on to the Tamil root and she connecting உடம்படுமெய் is வ். Though it occurs in to many instances, the Telugu grammarian has taken no note of it as he does not care to analyse simple words and try to get at the elementary particles. He refuses to recognise any principle in operation in the formation of simple words. He does not for instance tell us what the tense particles are but only contents himself with giving specimens of words of differnt tenses exactly on the model of தொல்காப்பியர். With these exceptions operating within the interior of Telugu roots and not recognised by the Telugu grammarian, it may be invariably laid down as a rule universally true that when vowels come in contact the connecting link is ய் in Telugu in the absence of what is called Sandhi and not வ்.

Instances of ய் for வ் in ancient Tamil.

Such being the case we shall quote a few simple and compound words from ancient Tamil which would appear to be refractory under the rule of Tamil Grammar but to be in perfect accord with the rule of Telugu Grammar.

1st instance is ஆயிடை.

The 1st expression we shall consider is ஆயிடை meaning in that place. This expression occurs in கலித்தொகை and குறிஞ்சிப்பாட்டு and is common with poets since. It occurs twice in the following 1st verse in குறிஞ்சிக்கலி.

பாயல் பெறேஎன்படர்கூர்ந்தவன் வயிற்
சேயேன் மன்யானுந் துயரிழப்பே னாயிடைக்
கண்ணின்று கூறுதலாற் றானவனாயிற்

* * *

பொய்யாகவீழ்ந்தே னவன்மார்பின் வாயாச்செத்
தொய்யெனவாங்கே யெடுத்தனன் . சொண்டான்மேற்
மெய்யறியாதேன் போற்கிடந்தேன் மன்னாயிடை
மெய்யறிந்தேற் றெழுவேனாயின் மற்றொய்யென.

* * *

It occurs also in குறிஞ்சிப்பாட்டு.

ஆலமரலாயிடை வெருஉதலஞ்சி line 137.

In தொல்காப்பியம் and இறையனாரகப்பொருள் we have such expressions as ஆயிரு, ஆயிருவீற்று, ஆயிரண்டு, &c.

This expression ஆயிடை is we have no doubt identical with Telugu ఆయెడ (ஆயெட) meaning in that place.

It occurs in the following stanza from Molla Ramayanam.

ఉ. ఆయెడ దైత్యనాయకుడహంకృతి రాముని మేను నాటగా
వేయుశరంబులాయముల వేగమెగాడిన రక్తపూరముల్
కాయము దొప్పదోగ వడిగ్రమ్మెడునప్పుడు చూడనొప్పె(బ
ద్మాయతలోచనుండుచర మాద్రితటిందగు భానుడో యనన్.

In Telugu the formation ஆயெட is quite in accordance with the principle of Telugu Grammar being made up of the common demonstative ஆ and எட (= place) and the two being connected by the usual உடம்படுமெய், *viz.*, ய். So there is nothing peculiar either in the words used or in their combination and it does not call for any explanation from the Telugu Grammarian. Other similar expressions with the other demonstratives ஈ and எ are quite common in Telugu as ஈயெட=in this place and எயெட=in what place? The Telugu எட is the Tamil இடை and below is appended a short list of similar corresponding words in Tamil and Telugu:—

Tamil.	Telugu.
இடை	எட
இணை	என
துணை	தொன
சிறை	செற (చెఱ)
குறை	கொற
நிறை	நெர, நெற
அளை	அர, அற
திரை	தெர
கறை	கற
தலை	தல
விலை	வெல
வலை	வல
முல்லை	மொல்ல
தடை	தட

Similarly Sanskrit feminine nouns ending in ஆ as மாலா, சீதா, சிந்தா, சிதா, சிலா, பூஜா, when they enter Tamil change ஆ into ஐ as மாலை, சீதை, சிந்தை, சிதை, சிலை, பூஜை but shorten ஆ into அ when they enter Telugu as மால, சீத, சிந்த, சித, சில and பூஜ. Sanskrit feminine nouns therefore in Tamil and Telugu present same difference as the list above enumerated. So are verbal nouns ending in கை in Tamil and க Telugu as அறிக்கை=எறுக.

Though the combination ஆயெட is quite in accordance with Telugu usage, the corresponding Tamil ஆயிடை is rather peculiar in two ways in Tamil firstly the usual demonstrative in Tamil being அ, we have to the peculiarly note the peculiarity that அ has been lengthened into ஆ and secondly in combination instead of the உடம்படுமெய் வ் we have the other ய் which is not common in the case of the vowel ஆ. Heuce the Tamil grammarian feels called upon to explain the double peculiarity in the words 'தூக்கிற் சுட்டுகீ

னின்யகரமுந் தோன்றுதல் நெறியே (நன்னூல்).' In Telugu such expressions as அக்கட, இக்கட are noted a speculiar as the usual demonstrative ஆ is shortened into அ and the succeeding consonant is doubled in consequence.

Other expressions of similar peculiar combination are போயது, ஆயது, போயின், ஆயின், போயினது ஆயினது, போயினன், &c.

Other instances in Tamil.

See போயது in the following stanza from Ramayanam—

போயதெம்பொருமலென்று இந்திரனுவகை பூத்தான்
தூயமாமலருளோனும் சுடர்மதிசூடிஞேனும்
சேயுயர் விசும்புளோரும் தீர்ந்தசெஞ் சிறுமையென்முர்
மாயிருஞாலமுண்டோன் கலுழன்மேற் சரணம் வைத்தான்
(திருவவதாரப்படலம்.)

See 'பாயின' and 'போயின' in the following stanza from திருக்கோவை.

வேயினதோளி மெலியல் விண்ணோர்தக்கன் வேள்வியின்வாய்
பாயினசீர்த்திய னம்பலத்தானைப் பழித்துமும்மைத்
தீயினதாற்றல் சிரங்கண்ணிழந்து திசைதிசைதாம்
போயின வெல்லைபெல் லாம்புக்கு நாடுவன் பொன்னினையே
(திருக்கோவை-234)

போயது is of course poetical for போயினது and the past ense in the former seems to be denoted by the particle இன் which has disappeared from it, just as the negation in செய்யான் is by a fiction of grammar said to be denoted by ஆ which is not in the word. We have similar colloquial words in பண்ணுன், பண்ணது though very likely some may contend that these are mispronounced forms of பண்ணினன் and பண்ணினது.

In a note in Nannual Kandigai ய் in போயது is said to denote the past tense. We don't know on whose authority the note rests. Even in such participles as போய் and ஆய், சேனுவரையர் in his commentary on வினையியல் considers that ய் is a corruption of உ (p. 15) and refuses to recognise it as denoting past tense. Of course it seems easy to recognise ய் as tense particle in போயது as otherwise it is not easy to account for it as உடம்படுமெய் as we should expect வ் after போ and not ய். This difficulty of accounting for ய் very probably has given rise to the view that ய் is past thense particle. Compare similar changes in Telugu as போயினடு, போயாடு and பொய்யாடு meaning he went. The Telugu man would only call ய் in போயாடு as யடாகமம் or யகாத்சோற்ரம், *i.e.*, யகர உடம்படுமெய். It is to be noted that wherever this so called past tense particle occurs therewe may nsert இன் after it as போயது, போயினது; ஆயது, ஆயினது; கூயது, கூயினது; does not occur forinstance in காத்தது from கா=protect. We don't say காயது because the past tense is not காயினது. Again we have two such forms as போயினது and போயிற்று, ஆயினது and ஆயிற்று, கூயினது and கூயிற்று but have not two corresponding forms with ய் as போயது and போய்த்து. So that therefore the ய் is found only where it may be followed by a vowel and may be optionally followed by இன்.

But whatever may be said of ய் in போயது, it cannot be seriously contended that it has anything of the past tense function in the forms போயின், போயின, போயினது, போயிற்று. Here the particle இன் denotes past tense and what is ய்? It is clearly a connecting link but not the one that is to be expected there under the ordinary rule of Tamil Grammar. It is the உடம்படுமெய் prescribed in Telugu.

Again we have another instance of the Telugu உடம்படுமெய் in the poetical compound மாயிரு which is made up of மா + இரு=மாயிரு (very big) instead of மாவிரு as we should expect, This compound is already quoted above from Ramayanam. Note it also in the following lines from Vagisa,

Third Instance of ய் for வ் in Ancient Tamil.

நேரிசை - திருவாவடுதுறை

மாயிருஞாலமுண்டோன் மலரடி வணங்கும்பாலும்
பாயிருங் கங்கையாளைப் படர்சடை வைப்பர்போலும்
காயிரும் பொழில்கள் சூழ்ந்த கழுமல வூரர்க்கம்பொன்
ஆயிரங் கொடுப்பர்போலு மாவடு துறையனுரே.

Also note the following line

மாயிருங்குருந்தும் வேங்கையும் பிறவும் (குறிஞ்சிப்பாட்டு 95)

The next instance is furnished by the word கோயில் which is made up of கோ + இல்= கோயில் and this compound is probably far older than the compound கோவில் which we believe does not occur in ancient poetry. This word கோயில் is identical with the Telugu கோயில=temple where the formation is regular through the Tamil கோயில் is irregular.

Fourth Instance.

There is a compound of similar peculiarity noted by நச்சினார்க்கினியர் in மருதக்கலி No. 92.

'உடனமராய மொடவ்விசும்பாயு, மடநடை மாயின மந்தியமைத்து.'

Fifth Instance.

Upon this compound மாயினம், நச்சினார்க்கினியர் has the following learned note, *viz.*

'மா + இனம், மாயினமென மருஉவான் யகரஉடம்படுமெய் பெற்றது.'

We need hardly observe that if it were not for this learned note of the commentator, we would have lost the Dravidian peculiarity long ago and it would have in all probability been classed under 'பலதேச

எட்டுப் பிரதி ரூபங்களி லுள்ள வழூஉக்கள்' and corrected into மாவினம் by manuscript writers and editors.

We may here remark in passing that a tendency to modernize ancient poetry has been imperceptibly going on everywhere around us from a very long time and our powerful tyrants Nannul and Karigai have reigned supreme not only over modern dominions but have at times made unlawful incursion intothe domains of ancient poetry so as to osbliterate many of the traces of antiquity therefrom. It is curious to think of the implicit obedience and of the supreme adoration that modern editors and writers of manuscripts pay to those master tyrants who are only watching their time to overrun and overpower the ancient domains and completely modernise the ancient literature.

Sixth Instances.

We shall now consider such words as மாயோன், மாயோள், மாயவன் where மா is explained by நச்சினார்க்கினியர் as மாமை நிறம், கருநிறம். These words occur in the following lines.

'பருவர லெவ்வங் களைமா யோயென' (முல்லைப் பாட்டு line 21).

'மாயோண் முன்கை யாய்தொடிகடுக்கும் (பொருந ராற்றுப்படை line 14).

'மாயோன்மேய வோணநன்னாள்' (மதுரைக்காஞ்சி line 591).

மாயவண்மேனிபோற்றளிரீனவம்மேனி (பாலைக்கலி 35)

6th Instances.

In these instances the root is மா and the உடம்படுமெய் therefore is ய் and not வ் as the rule requires.

Lastly we have to note such compounds as பாயிருள், பாயின which are found in the following lines :

'அகலிரு விசும்பிற் பாயிருள் பருகி (பெரும்பாணாற்றுப் படை line 1).

வேயினதோளி மெலியல் விண்ணோர்தக்கன் வேள்வியி
[ன்வாய்
பாயின சீர்த்திய னம்பலத்தானைப் பழித்துமும்மைத்
தீயினதாற்றல் சிரங்கண்ணிழந்து திசைதிசைதாம் [யே
போயின வெல்லையெல்லாம் புக்குநாடுவன் பொன்னினை
(திருக்கோவை-234 quoted above.)

In the former instance நச்சினார்க்கினியர் explains பாயிருள் as பரந்தஇருள் and பாயின in the other instance also is explained by the commentator as பரந்த. It would seem therefore that in both cases the root is பா and not பாய் and the following stanza from திருக்கோவை throws further light on the question.

கற்பாமதிற்றில்லைச் சிற்றம்பலமது காதலித்த
விற்பா விலங்கலெங்கோனை விரும்பலர் போலவன்பர்
சொற்பா விரும்பின ரென்னமெல்லோ திச்செவிப்புறத்
[துக்
கொற்பா வலங்கிலை வேல்குளித்தாங்குக் குறுகியதே.
[திருக்கோவை st. 310.]

Here in the 1st, 2nd and 4th lines பா is explained by the commentator as பரந்த thus :

கற்பாமதில்=கல்லாற்செய்யப்பட்ட பரந்தமதில்
விற்பாவிலங்கல்=வில்லாற் செய்யப்பட்ட பரந்தமலை
[யையுடைய
கொற்பாஇலங்கிலை=கொற்றொழில் பரந்த விளங்குமலை
[யையுடைய

In these instances the verbal root seems to be பe and in பாயிருள் and பாயின therefore the middln consonant ய் must be உடம்படுமெய்.

But in the followiug line from பெரும்பாணாற்றுப்படை 'பைங்காய் தூங்கும் பாய்மணற் பகர்' line 267. பாய் is explained by the same commentator as பரந்த so that there would be no difference between பா and பாய் which is not likely for if பாய் be also the root then the past tense will be பாய்ந்த and not பாயின and பாய்ந்த கீர்த்தியன் in the sense of பரந்தகீர்த்தியன் is unusual.

Besides the above instances we shall quote one or more instances showing the connection between Telugu and Ancient Tamil. Note the first word in the following stanza from Manickavachakar's கோவை.

அளவிளை யார்க்கு மறிவரியோன் தில்லை யம்பலம்போல்
வளவிய வான்கொங்கை வாட்டடங் கண்ணுதல் மாமதியின்
பிளவியன் மின்னிடை பேரமை தோளிது பெற்றி யென்றால்
கிளவியை யென்னோவினிக் கிள்ளையார்வாயிற் கேட்கின்றதே.
[st. 10.]

The first word அளவி will be a puzzle to many of us in spite of the annotator's note that the change of அளவு into அளவி is analogous to the changa of துறவு into துறவி and the word docs not appear to be common in Tamil poetry though we have similar change in மறவு and மறவி in Nammalvar as in 'மறவியையின்றி மனத்துவைப்பாரே' I. 7. 1 and in fact we do not remember to have met with it elsewhere and it is therefore no surprise that the word is not noticed in the Tamil Dictionary even in the best edition of it.

But the corresponding pair అలవు and అలవి in Telugu is very common in that language. The word అలవి corresponding to Manickavachakar's அளவி occurs in the following stanza from Telugu Bhagavata.

క॥ హరియని సంభాషించును
హరియని దర్శించునంటు నాఘ్రాణించుఁ
హరియని రుచిఁగొనదలచును
హరిహరి యనునంబరీషు నలవియొప్పాగడఁ.

(He will converse about Hari and the object of his vision, touch and smell will be Hari. He will be ever tasting the pleasures of Hari. Oh Hari is it possible to pronounce eulogium upon the Honoarable Ambaresh?).

Here the last words are அலவியெபொகடன் (is it possible to praise?) and we have little doubt that this word அலவி is the same as Manickavachaka's அளவி for the change of Tamil ள, into Telugu ல seems to be common as in the examples குளம், சொலனு ; முள்ளு, முல்லு : (ஆளு to rule), ஏலு ; கள்ளு toddy, கல்லு, &c.

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The Vedanta Sutras.

The commentaries on "The Brahma Sutras" have enlarged the work to a very great extent and, as it seems to me, a complete study of the whole is by no means an easy task. The details are numerous and their arrangement is so peculiar that even one that has studied the book many times may not be able to lay a ready finger on the treatment of a particular detail. To facilitate an easy reference and to have an exercise calculated to ensure the result of my own study, I have brought the lessons imparted by the whole work under eighteen different headings conveying, as much as I can, the intention of the Sutrakara as expounded by our Acharya about the subject of each heading. The headings are :—

1. Adhyasa.
2. Brahman.
3. Soul.
4. The rule of Karma.
5. Conception of the Universe.
6. Its cause and formation.
7. The Soul's post-mortem condition.
8. Its reincarnation.
9. Asrama and Dharma.
10. The three states of consciousness.
11. Vîdya, para and apara.
12. Urdhanaratus (*sic*) or rising souls.
13. Upasana.
14. Pranana (*sic*).
15. Meditation.
16. Refutation of the other systems.
17. Soul's identity with the Lord.
18. Reward.

Lecture I. Adhyasa.

'Adhyasa' in its technical sense is exclusively known to the Advaita philosophy and the word is apt to lead as it really has done to a thorough misconception of the doctrine unless the special significance attached to it by Sankara is carefully imported into it. I propose to deal with the following questions in this connection.

(1) What is Adhyasa ?

(2) Is it such an indispensable element in the construction of a rational philosophy that without it, no system can be perfect ?

(3) Is the theory of Adhyasa supported by human experience. ?

(4) What is its cause ?

(5) What is its result ?

(6) When does it cease ?

The word 'Adhyasa' is derived from 'அஸ்' a root of the fourth conjugation of Parasmipada, whose developed form of the present third person singular is அஸ்யதி=he throws and when the prefix அதி is added to it, the word அத்ய ஸ்யதி means 'he throws upon or imposes upon.' Adhyasa is a 'verbal noun (தொழிற் பெயர்) meaning 'throwing' one thing upon another. The special sense sought to be conveyed by it is throwing or imposing one thing upon another or the attributes of one thing upon another with the result that one thing is viewed as another or one thing is viewed as possessing the attributes of another. Sankara predicates that Adhyasa is within the unconscious experience of all and that man who is really different from the material body identified himself with it so completely that the consciousness 'I' has reference only to the body and the consciousness 'mine' has reference to every material object having some relation to that body but not to his real self which stands apart from the body and which by its very nature can bear no relation whatsoever to the material objects. This Adhyasa is said to be the foundation of all human experiences as he conveys by the following passage.

"அந்யோந்யஸ்மிந் அந்யோந்யாத்மகதாம் அந்யோந்ய
தர்மாம்ஸ்ச அத்யஸ்ய இதரேதராவிவேகேந அத்யந்
த விவிக்தயோ: தர்மதர்மிணோ: மித்யாஜ்ஞாநநிமித்த:
ஸத்யாந்ருதே மிதுநீக்ருத்ய அஹமிதம் மமேதம்
இதி நைஸர்கிகோயம் லோகவ்யவஹார: ।

There is the material worldly experience of imposing one thing upon another and the attributes of onething upon another by one's incapacity to discriminate one from the other—such experience arising from a wrong conception of யுஷ்ம' the object and 'அஸ்ம' the subject giving rise to the result of coupling the real and the unreal and producing the consciousness 'I am

this,' and 'mine is this.' Here the subject 'I' and the objects external to it are referred to. The subject is real and objects unreal and the words real and unreal as understood in the system will be explained later on. When man says 'I am beaten,' 'I am garlanded,' his real self unnecessarily identifies itself with the body and, taking the beating and garlanding as done to the itself (the self) feels the respective sentiments of pain and pleasure which should legitimately attach to the body alone. Devadatta says "I am very wise." Here the wisdom does not belong to the body but to the real self apart from the body which bears the name Devadatta and all respects due to the learned self for its wisdom are claimed to be shewn to the body. This is an instance in which the subject and its attributes are imposed upon the object for the body (the object) which is *jada* or non-sentient and consequently cannot have any wisdom and cannot command any respect for wisdom, and the wisdom and the claim for respect are transferred from the self to the body. Again Devadatta says "I am blind," "I have grey hairs." There the blindness and grey hairs belong to the body only but notto the self. This is an instance in which the object and its attributes are imposed upon the subject. What is the process of Adhyasa? It is said "ஸ்ம்ருதிரூப: பரத்ர பூர்வத்ருஷ்டாவபாஸ:" a seeming form of a previously observed object (imposed) upon another object, such form being in the shape of remembrance. This idea is illustrated as follows:—One sees silver in a bazaar and its attributes are in his remembrance. When he thereafter happens to see a mother of pearl on the seashore, he imagines those attributes (the attributes of silver) to settle upon the mother of pearl, that is, the mother of pearl appears to him as silver. Similarly, there are subject (self) and the object (body) and the Antahkarana (the lower or sensual part of buddhi) perpetually cognises the subject and object, has incessant remembrance of them and their attributes and imposes any one of the two and its attributes upon the other. Here an objection may be started as follows: —The definition and the illustration presuppose that there should be two cognizable things, of which one should be previously seen for the purpose of a subsequent remembrance of it and its attrributes, so that they may be afterwards imposed upon the other. Here, the subject (self) is not perceptible to the senses. While so, how can there be Adhyasa between the subject and the object according to the definition? How does the analogy of silver and mother of pearl hold good? The answer is this:—No doubt the subject is not perceptible to the senses to the same extent as the external objects are. Still it is cognized by the Antahkarana as the Antahkarana in all its engagements realises the existence of the subject 'Self,' for otherwise, no one will feel and say "I do it, I desire it, and so on." At times man says 'this body is mine and this is my mind." Here he distinguishes himself from the body, &c., to which his relation is then one of மமதா but not அஹந்தா. Then 'Self' as apart from the body, &c. is cognizable to the Antahkarana. In case of Adhyasa, the thing on which the imposition is made is Adhara and the thing or the attribute imposed is Adheya. By the illustrations above given, it is shewn that both the subject and object are cognizable and when one is Adhara, the other serves as Adheya. Although to serve as Adhara and Adheya, both the subject and object are cognisable, the objection taken is untenable, as it is made upon an incorrect assumption of facts, that is, it is not invariably necessary that both Adhara and Adheya should be cognisable for the purpose of mutual imposition. For instance, Ether or Akas is always not cognisable but nevertheless, ignorant persons impose colours upon it and say "that is, red sky, that is, blue sky and so on." Here the Adhara is not cognisable. Again, when A's mind is closely engaged in a particular thought or is in a temporary state of half swoon, B who is well known to A is not recognised by A for some time and when he recovers he says to B "My friend, I took you for some unknown person." It comes to this:—the attributes of some unknown person are imposed upon B. Here the attributes of unknown person imposed upon B are Adheya, so that the objection itself is not well founded. This Adhyasa is said to be the foundation of all mental feelings such as anger, envy, malice, dislike, hatred as well as forbearance, satisfaction, friendship, pleasure, &c. When a man steals your watch, why do you get offended with him? I mean *you addressed as 'Self.'* It is because the watch has some artificial relation to your body and your Self having identified itself with that body has taken the relation upon itself. So is the origin of all other feelings peculiar to the human mind. The relation so assumed is called "Abhimana" and this 'abhimana' which is indeed deceptive is an impediment even to the attainment of the four preliminary conditions referred to in the introduction. Further, this abhimana engenders numberless affinities which bind, your

thought to the objects of the outside world and by diverting your attention and love towards those objects disables you from turning back that love and attention to your real self and from working for its emancipation. Hence the treatment of Adhyasa is a very essential part of the doctrine so much so that without the treatment of the Adhyasa, the doctrine itself may be incomplete. That the theory of Adhaysa is supported by human experience does not require an elaborate explanation and one or two illustrations besides those already given may suffice to make the point clear. Are not murders committed for the sake of wealth ? If the murderer is convinced that his own body has a doubtful existence, he will not commit the deed. But he imposes the durability of his real self upon his perishable body and thinks that he will live long or that perhaps he may not die. Similarly the owner of the wealth imposes on his self the relation between the body and the wealth and does not permit another to participate in what he fondly considers his wealth which becomes the cause of his murder. Thus, the identification with the body, love of self transformed into the love of body and the consequent love for its worthless surroundings are the successive causes of man's grief. This selfishness is universal and is the basis of all his affinities in the world. He loves every object for the sake of his self, but not for the sake of the object. The Brihadaranayaka Upanishad explains this theory by the following passages. [illegible] A husband is not dear for the sake of the husband, but the wife loves the husband for her own sake, for she loves herself. So wife, sons and wealth are not dear to one for their sake, but one loves them for his own sake, for he loves himself. We have seen instances in which Adhyasa is committed to a degree productive of danger. Thieves enter the houses of guileless persons and pretend to be their old friends, distant relations or devout mendicants when the owners mistaking them for such, unsuspectingly welcome them to live under their roof and enjoy their hospitality with the result that after some days the impostors clandestinely disappear abstracting some of the valuables from the houses. What is the origin of this danger ! The short-sighted house-owners blindly take the pretenders for what they represent themselves to be and commit the Adhyasa by imposing upon the intending thieves the attributes of friends, relations, or mendicants. Similarly, the Adhyasa from the philosophical point of view is a prolific source of deception and it is enjoined upon all that by a slow training of mind their natural susceptibility to commit Adhyasa should be minimised. The origin and end of Adhyasa are said to be Avidya and its cessation which coming more legitimately under different heading will be discussed in their proper place. The result of Adhyasa has been already given out as Abhimana which creates ceaseless affinities and the affinities in their turn disturb the 'Santi' or equanimity of mind and we are the most insuperable bondage for man plunging himself in the painful whirlpool of Samsara. Thus the Abhimana is the root of all false relations, creates endless aspiration for the human mind, makes it work incessantly towards fictitious aims, and fills the universe with discords and dissentions which do not serve any real purpose converting the soul into an unconscious victim to numberless vicarious sufferings and tortures— vicarious because the unfortunate soul suffers for the sake of the body and its connections. Therefore it is said [illegible] The human life is a fictitious stage, the Antahkarana is the mischievous wire-puller, Avidya is the miraculous curtain, Adhyasa is the magic light and the intoxicated soul forgetting his own nature under the delirious effect of such light enacts from beginning to end the scenes of comedy of errors. Then what is the substance of the whole drama? It is nothing but this :—

[illegible]

"The son of the barren woman having bathed in the water of the mirage and wearing a crown made of flowers of the sky, there goes holding in his hand an arch made of a hare's horn." The whole life of man is going a fool's errand made up of pleasure without reality, and pain without foundation. This, the 'Santi' or mental equanimity is secure when mind is free from the affinities, the affinities are

caused by Abhimana, Abhimana is the result of Adhyasa, Adhyasa is the work of Avidya or root of ignorance, the Avidya is cured by the acquisition of on ஸஂ‌நுஜ்ஞாநு or true vision and the true vision is opened for man by the study of Vedanta under the guidance of a Guru as the Scripture affirms ஆசாயவாந் புருஷோ வேத. He only knows who learns from a preceptor.

ஈநந்யப்ரோக்தே ககிரத்ர நாஸ்தி அணீயாந் ஹ்யத க்யமணுப்ரமாணாத் நைஷா தர்கேண மதிராபநேயா ப்ரோக்தாந்யேநைவ ஸுஜ்ஞாநாய ப்ரேஷ்ஃ

Unless it be taught by another, there is no way to it, for it is inconceivable by argument and is smaller than the smallest. This doctrine is not to be obtained by argument but when it is declared by another it is easy to understand.

The most comprehensive watch word of truth is that for the acquisition of the true vision "ஆத்மா வா அரே த்ரஷ்டவ்ய ஶ்ரோதவ்யோ மந்தவ்யோ நிதித்யாஸிதவ்யஃ "view everything as Atman, learn Atman through Scripture, think of Atman and incessantly meditate upon Atman." The end and aim of the Vedantic study—the result on which depends the success of every philo- sophical student—is to destroy the susceptibility to commit the Adhyasa as Sankara says in the concluding part of his introduction known as 'Adhyasa Bhasheya' (*sic*).

ஏவமயம் அநாதிஃ அநந்தஃ நைஸர்கிகஃ அத்யாஸஃ மித்யா ப்ரத்யய ரூபஃ கர்த்ருத்வ போக்த்ருத்வப்ரவர்தகஃ ஸர்வலோக ப்ரத்யக்ஷஃ அஸ்ய அநர்த்தஹேதோஃ ப்ரஹாணாய ஆத்மைகத்வ வித்யா ப்ரதிபத்தயே ஸர்வே வேதாந்தாஃ ஆரப்யந்தே

In this way Adhyasa is beginningless, endless and natural, presents itself in the form of wrong conception, prompts the soul to act as doer and enjoyer and is plain to all. For the purpose of realising the unity of self whose realization is the destruction of Adhyasa which is the origin of all evils, the study of all Vedanta texts is commenced. In connection with this part of the subject an observation is pertinent though it may seem to be a digression. A serious misconception is often found to exist in the minds of some who without grasping the truth which Sankara sought to teach by the treatment of Adhyasa capriciously import into it a sense and purpose which he seems never to have intended and presume to attack his whole theory by raising some absurd questions which they even triumphantly assert, which no advaitin has heretofore been able to answer. Such misconception may be even due to various modifications and improvements irresponsibly introduced into Sankara's philosophy by later scholars who were either imaginative poets or unscientific thinkers. The author of Siddhatalesa Sangraha, Appayya Dikshita, well remarks :—

அத்யாத்மகஃ ஶங்கராசார்யமுகாத் ஶக்தாவதீர்ணா ஸம்ஸாரமோசநீ ஆசார்யைர்விவிதப்ரவாஹா வஹதி ஸகதார்தா வஸ்துகதா ஶகுப்ரவாஹா ஷைகாங்கா நாராயண ஸ்ரீபாதோதிதா ப்ரோத்தா யஜத்ரம் ஶுப்ரவாஹா நாநா நதீ லுப்தவிசித்ரா ஸரித்யேவ வாராணா.

meaning, "the teaching of Sankara which maintains the theory of Advaita and which destroys the bondage of birth prevails in the world after going through numberless variations received from the preceptors, later than Sankhara in the same way in which the Divine Ganges which started from the feet of Narayana has spread over the world with a variety of characters according to the nature of the soil." For one reason or other the assailants first assume that Sankara taught that the universe itself is the result of Adhyasa upon Paramatma, that is, the universe is the creation of our own misconception. They then ask who made the Adhyasa before the creation of the universe while there was none besides Paramatma and while Paramatma is Nirguna (without thought or action) or at any rate could not be so ignorant as to commit the error of Adhyasa? Again Paramatma being Adhara and this universe being Avabhasa or illusion as the appearance of silver on a mother of pearl is there a real universe of which this universe is is an apparent form, as the silver seen in the bazaar? If the whole of Sankara's doctrine and the real sense of Adyhasa as used by him are properly understood, these and other similar questions will not arise at all. Sankara does not say that the universe is the result of Adyhasa or in other words an illusion similar to the apparent and fictitions form of silver on the mother of pearl. He only maintains that the Abhimana, its two-fold results, the consciousness of I and mine, their numerous results which are the various வ்ருத்திஃ or engagements of mind and their results, pain and pleasure, all these spring from the wrong conception (அத்யாஸகல்பிதம்) and are altogether baseless. That the universe is false and is a mere outside representation of the mental concept or ideas is the doctrine of the idealistic Bauddhas or Vignana Vadins which Sankara strenuously condemns as we will see later on. The following are the general features of his doctrine whose details will be discuss-

ed in the lectures coming under their appropriate headings—(1) Whatever is, is in reality Brahman (2) This universe of forms and names was before creation in the nature of sat or essence or potentiality or Brahman. (3) Brahman is destitute of all attributes but he is omniscience and Omnipotence. He is even described as 𑌸𑌰𑍍𑌵𑌜𑍍𑌞𑌂, 𑌸𑌰𑍍𑌵𑌶𑌕𑍍𑌤𑌿𑌃 Omniscient and Omnipotent. Then Omniscience and Omnipotence are not attributes of Brahman but are identical with him (𑌸𑍍𑌵𑌰𑍂𑌪𑌾𑌭𑍇𑌦𑍇𑌨) as heat is with fire and as luminosity with the orb of the sun. (4) This Omnipotence is projected by Brahman into the universe of forms and names and the gradual evolution of the universe takes place as follows :—

𑌤𑌸𑍍𑌮𑌾𑌦𑍍𑌵𑌾 𑌏𑌤𑌸𑍍𑌮𑌾𑌦𑌾𑌤𑍍𑌮𑌨𑌃, 𑌆𑌕𑌾𑌶𑌃 𑌸𑌂𑌭𑍂𑌤𑌃, 𑌆𑌕𑌾𑌶𑌾𑌦𑍍𑌵𑌾𑌯𑍁𑌃, 𑌵𑌾𑌯𑍋𑌰𑌗𑍍𑌨𑌿𑌃, 𑌅𑌗𑍍𑌨𑍇𑌰𑌾𑌪𑌃 𑌅𑌦𑍍𑌭𑍍𑌯𑌃 𑌪𑍃𑌥𑌿𑌵𑍀.

(5) The universe of forms and names is unreal (mind not fictitious, as said by the idealists) and a comparative notion of real and unreal is conveyed by the following words of Sankara :—

𑌯𑌦𑍍𑌰𑍂𑌪𑍇𑌣 𑌯𑌨𑍍𑌨𑌿𑌶𑍍𑌚𑌿𑌤𑌂 𑌤𑌦𑍍𑌰𑍂𑌪𑌂 𑌨 𑌵𑍍𑌯𑌭𑌿𑌚𑌰𑌤𑌿 𑌤𑌤𑍍𑌸𑌤𑍍𑌯𑌂 𑌯𑌦𑍍𑌰𑍂𑌪𑍇𑌣 𑌨𑌿𑌶𑍍𑌚𑌿𑌤𑌂 𑌯𑌤𑍍𑌤𑌦𑍍𑌰𑍂𑌪𑌂 𑌵𑍍𑌯𑌭𑌿𑌚𑌰𑌦𑌨𑍃𑌤𑌮𑌿𑌤𑍍𑌯𑍁𑌚𑍍𑌯𑌤𑍇. 𑌯𑌥𑌾 𑌸𑍋𑌭𑍍𑌯𑍈𑌕𑍇𑌨 𑌮𑍃𑌤𑍍𑌪𑌿𑌣𑍍𑌡𑍇𑌨 𑌸𑌰𑍍𑌵𑌂 𑌮𑍃𑌨𑍍𑌮𑌯𑌂 𑌵𑌿𑌜𑍍𑌞𑌾𑌤𑌂𑌸𑍍𑌯𑌾𑌤𑍍 𑌵𑌾𑌚𑌾𑌰𑌂𑌭𑌣𑌂 𑌵𑌿𑌕𑌾𑌰𑍋 𑌨𑌾𑌮𑌧𑍇𑌯𑌂 𑌮𑍃𑌤𑍍𑌤𑌿𑌕𑍇𑌤𑍍𑌯𑍇𑌵 𑌸𑌤𑍍𑌯𑌮𑌿𑌤𑌿 𑌶𑍍𑌰𑍁𑌤𑍇𑌃 ।

If the form in which one thing is realized does not disappear at any time, that form is real; if it disappears at any time, it is unreal, for the Sruti says, "That all is made of clay is realized by cognising one clod of clay throughout; (𑌵𑌿𑌕𑌾𑌰𑌃) modification (into pots, jars, &c.), being a name which has merely origin in speech, that all things are clay being the only truth. Modification into pots and jars has no independent existence or reality, for both pots and jars are in reality clay. Similarly, the universe of forms and names has no independent existence or reality for it is in reality Brahman. While the above are the main features of Sankara's doctrine, the assilants have no business to assume that he inculcated in his doctrine that the universe has sprung up from Adhyasa. The very Sutra 𑌜𑌨𑍍𑌮𑌾𑌦𑍍𑌯𑌸𑍍𑌯 𑌯𑌤𑌃 (𑌬𑍍𑌰𑌹𑍍𑌮𑌣𑌃) discovers the permanent cause (Brahman) for the impermanent result (the Universe) but does not read 𑌜𑌨𑍍𑌮𑌾𑌦𑍍𑌯𑌸𑍍𑌯 𑌯𑌤𑌃 𑌅𑌧𑍍𑌯𑌾𑌸𑌾𑌤𑍍 declaring the Adhyasa as the cause of the universe and there is no foundation for the supposition that Adhyasa is the cause of the universe. What Sankara teaches is that the confounding of the final cause and effects which is Adhyasa must be avoided, such confounding being the source of affinities which bind the soul to the bondage of 𑌸𑌂𑌸𑌾𑌰, the whirlpool of life and death. AUM.

P. S. SUBRAMANIA AIYAR.

A Tamil Version of Gray's Ode on Eton College.

In presenting my Tamil version of this excellent ode, I wish to say something in the way of an introduction on the nature of the ancient Tamil poetry and its salient features which distinguish it from all the modern Tamil compositions in verse built up chiefly on Sanscrit myths.

For several years past, I have been studying English poems of Milton and Gray and of Dryden and Pope side by side with the anceint Tamil classics of the most reputed authors, and in the course of my studies was struck with the marvellous resemblance that lies between them in richness of refined thoughts, in vividness of natural descriptions and in grace, ease, and simplicity with which they abound. Unlike the modern Tamil compositions in verse, the ancient Tamil classics are characterized by splendid natural observations, and pure poetic diction, free from the idosyncrasies of Sanscrit which, in modern times, exercise a very baneful influence on the Tamil poets and mar the purity of their dignified thoughts and sentiments.

It is well known that the Sanscrit language is full of mythological facts and exaggerated ideas, though it cannot be denied that the poets like Kâlidâsa and Bhavabhûti have poured out profusely all the treasures of their poetic mind and thus have enriched their language and procured for it a high reputation allover the world. Wherever it finds its way and whatsoever may be the tongue with which it comes in contact, the Sanscrit language gives to it its strong mythological colouring and pours into its vein its exaggerative potation. The Tamil language does not own any mythical story; for it is so much against its genius. To a student of the ancient Tamil classics, my remark would seem only just, while others are apt to look upon it with wonder and suspicion. But I would ask of the earnest students of history and poetry that, before jumping into the most absurd conclusions about the Tamil language and its literature, they should rivet their attention to a careful study of the ancient Tamil

classics not with an eye of finding fault with everything that is correct and praiseworthy but with the eye of a true critic. It is true that mythological names and stories heighten the beauty of poetry infusing into its frame a peculiar charm that renders its imaginative power strong and agreeable, especially when chosen by a great intellect like Milton. But when obscene myths having their real existence in superstition pass through the mind of a poet, they naturally stunt the growth of his intellectual glow, and have it so thoroughly under their control that whatever comes out of it loses the purest efficacy and extraction of human thought and the suggestive character of poetry.

Hence arises the question why the modern Tamil poets should not extricate themselves from the iron grasp of the Sanscrit influence. In India the learned society consisted chiefly of Brâhmans. They are even at the present day very politic but at the same time very dogmatic too. These dogmatic Brâhmans put implicit faith in their mythological lore believing it to the very letter. They, then, as a matter of course, look with disdain and contempt upon those who deride their myths and upon those who strive to think in conformity with nature independent of the Sanscritic exaggerations and unnatural tropes. But the Tamil poets are too shrewd to break peace with their Bráhman friends who hold a very high position in the estimation of their innocent fellow countrymen. Thus unfavoured by the circumstances in which they are placed, the Tamil poets are led to adopt everything after the Sanscrit model sacrificing at times their originality. Even in the modern Tamil poems such as the cut and dry Kalambakams and Antâdis where the contemplative mind of the poet is fettered by the Sanscrit influence, one cannot help perceiving the spirit of the Tamil poet piercing, like a strong fire, through the superincumbent mass of that influence. But when the Tamil people had their supremacy over the Brâhmans during the long reign of their kings who themselves set to work for the good of their country—its intellectual, social, moral and spiritual progress—the Tamil poetry stood on the highest pinnacle of fame, shining with all the splendour of her charming beauty and purest chastity, blended of course with glimpses of thoughts from Sanscrit which, instead of impairing her wonderful beauty as when its influence takes a vigorous growth from the surrounding air, only added beauty, like simple ornaments, to set off her admirable grace to its highest perfection. Reader ! think then of the nature of the Tamil poetry and pardon me for lengthening my introduction a little too much. Suffice it to say that the ancient Tamil poetry bears in all respects a close resemblence to English poetry, and the revival of its learning dawns upon us under the gracious British rule.

Now coming to the subject, I have had a strong desire to translate some of the best pieces of English poetry into Tamil and lay them before my fellow countrymen with a view to rouse in them their slumbering activity and to direct their attention to a careful study of true poetry. However unfit I may be for the task, I cannot leave my aspiration to die away. For so strong is that aspiration that it completely possesses me under its iron sway. Yes. I must yield to it.

I have already given a Tamil version of 'Gray's Ode on the Spring' with a short introduction in Tamil in which were discussed not only the nature of true poetry but also the characteristic features of English and ancient Tamil poems, besides adding a few footnotes to elucidate the text. It was all published in Jnâna Bôdhini, a Tamil monthly conducted by M.R. Ry. M. S. Purnalingam Pillai, B. A. Encouraged by the cordial reception which my previous translation met with at the hands of my friends and students who since then have been inducing me to continue in the task I have undertaken, I now come forward with a translation of this excellent Ode which I did with intense delight. I need hardly say that Gray's poems, like Milton's, are remarkable for sublime thoughts and natural descriptions interspersed with mature reflections which, when once read, leave an indelible impression on the mind of the reader and make his soul rebound with rapture and joy. Especially his Elegy and the Ode on Eton College enjoy a wide popularity among the English and aye in all the English-speaking world. I have therefore, at present attempted the translation of the Ode on Eton College, while reserving for another occasion that of his Elegy.

Now with regard to this translation I have to say a few words. Among the Tamils we very scarcely meet with persons who have a fair acquaintance with their language and literature. The so-called Pandits that constitute the main body of the Tamil literati, though possessing in a large measure a profound scholarship and high mental powers are yet blind to the critical and historical studies, as they have been brought up entirely under the Sanscrit influence.

I do not mean to say that all the Pandits are of this nature. Of course there are some who have the greatest admiration for the historic, philosophic and scientific studies and highest aspiration to work in those fertile fields, but very much discouraged by persons of a very different type, shut themselves up in the dark recesses of their poor dwellings. Leaving this minority out of consideration, let me proceed to state that the dogmatic Pandits turn away with disgust from those who make translations in Tamil preserving in them the geographical names, historic incidents, and foreign idioms found in the original poems in English. They like very much the attire, in which the thoughts are clothed, should be neat and beautiful. I have, therefore, departed from the usual method of translation by keeping away from it all such things and by substituting instead the Tamil Geographical names, historic incidents and idioms with which they are acquainted. For this purpose Trichinopoly has been chosen as the suitable place wherein the mount Tayumanavar, the river Kaveri that runs at its base, the St. Joseph's College and the S. P. G. College, all correspond with the Windsor Hills, the Thames, and the Eton respectively. This plan of translation must indeed produce a vivid portrait of the scenes before the mind of the Tamil reader. I have also added a few foot-notes to facilitate the study of the Tamil Text and make more intelligible the beauties of the original to a student of both Tamil and Engish.

In conclusion I must confess I have not been able to bring out the vigour and keep the terseness of the original poem. Still I have tried my best to preserve as far as possible the beauties of the original. How far I have been successful in my attempt, Reader, it is for you to judge and pronounce your opinion, for on the kind of reception that is accorded to it depends my intellectual labours in the same directions.

“மக்களாசலே தக்கவேதுவாம்”.—உறுதிமொழி

மாண்சலைதந் தலைவர்செயு நன்றிதனை மதித்தவர்தங்
காண்பினிய தூநிழல்சேர்ந் தினிதிருப்பக் கரும்புரழ
வூண்சுவைக்குங் காவிரிப்பாய் சூழலெலா மொளியுறத்திச்
சேண்பொலியுங் கொடுமுடிகாள்! பண்டுபொலி சிகரிகாள்!

இளங்காவின் கொழுநிழலு மிறும்புதரு நறுமலரும் [பெனத்
வளங்கெழுபுன் னிலப்பொழியும் வடிந்தோடும் வெள்ளி
துளும்புபுனற் காவிரிதான் சுழன்றுசெலத் திகழ்மலையின்
விளம்புறுசற் கீழ்விளங்கு வெளியெலாங் காணபீரால்,

இலங்கவலை யாமாகி யினைதலறி யேமாகிப்
லம்பெருகாப் பிள்ளைமையிற் புகுந்துதிரிந் தியாமாடு
நலம்பெருகு குன்றுகாள்! விழைவுதரு நன்னிழல்காள்!
பலன்றிரியப் பெருங்காதல் கொளுவியநற் பழனங்காள்! ()

மேலவிதினும் மிடனின்று வீசுகா லெமக்குநிலை
யில்லின்பந் தந்துதம திருஞ்சிறையை மகிழ்சிறப்ப [மொழி
வொல்லெனநன் கெழுப்புதொறு முயங்குமுயிர்க் குறுதி
யல்லலறப் புகன்றெம்மை யாற்றுவிப்ப தெனத்தோன்ற, (ச)

ஒருங்குபொதுண் மலரவிழ வுயர்மணமுஞ் செழுந்தாது
நெருங்கியளைந் தெழுந்தினிது நெடுவிசும்பிற் சிதர்தோறும்
பெருங்களிப்பு மிளம்போதும் பெருக்குமோ ரிளவேனி
றருங்குறிய தெனத்தயங்குந் தன்மையெலாங் காண்டுமால்

காவிரியென் றுரையன்னாய்! களியயருஞ் சிறுவர்குழாம்
பூவிரிபைங் கரைமருங்கு பொருந்திவிளை யாடியவா
றேவிலரா யின்பநெறி யுறுதலெலாங் காண்கையினுற்
றுவுகொழுந் தோளினெவர் தயங்குதிரை யிடைபோழ்வார்?

இசைமிழற்றும் பூவைதமை யிரும்பொறியிற் சிறைப்படுத்து
நசையுடைய ரெவர்? இருப்பு நவில்வளையந் துரந்துசெலும்
வசையுடைய சோம்பலுள முடையரெவர்? வரிப்பந்து
விசையுடனன் செழுந்தோட விடுகுநர்மற றெவருரையாய்?()

(க) என்றி என்று மன்னர் சட்டன் கல்லூரியமைத்துக் கல்வி வளம்படுத்து நிறுத்தலின் அந்நன்றியறிந்து அவர்தந்த அந்நிழலிலிருந்து கொண்டு கலைகளெல்லாம் அவரை வழுத்தும் என்று முதனூலிற் கூறப் பட்டதற்கிணங்கச் செவ்வந்திக் கல்லூரிகளிலும் அவ்வாறு கலைகள் தந்தலைவா செய்நன்றியைமதித்து இனிதிருக்குமெனப்பட்டது. சூழல் இடைவெளிகொண்டு சுற்றிலுமர மடர்ந்தசோலை, Glade. கொடுமுடி- Spire. சிகரி - Tower.

(உ) இறும்பு - குறுமரக்காடு. பொழி - புற்பற்றை, Turf. உலையில் உருக்கிவடித்த வெள்ளிபோல நீர்துளும்பி யோடுங் காவிரியென்க. கொடுமுடிகளுஞ் சிகரிகளும் மலையினுந்தாழ்ந்த உயரமுடையன வாதலால் அம் மலைக்குவட்டின்கீழ் விளங்கு நிலப்பரப்பெல்லாங் காண்பவெனப்பட்டது.

(ந) ‘கவலையிலமாகி’ என்க. இனைதல் - வருந்தல். புலம்பெருகாப்பிள்ளைமை - அறிவு நிரம்பாத பிள்ளைப்பருவம். விழைவு- விருப்பம். பலன்றிரிய - பலனின்றி, தம்மோடுடன் பயின்ற உவெஸ்டு என்னும் அரியநண்பர் இறந்துபட்டமையின் கிரே என்பவருக்கு இவை பயனிலவாகக் காணப்பட்டன. கொளுவிய - உண்டாக்கிய. பழனம் - வயல். சிறார்விளையாடு மிடமெனினு மமையும், Field.

(ச) கால் - காற்று. உயங்கும் - இளைத்த, வாடிய. அல்லல்-துன்பம்.

(ரு) இச்செய்யுண் முதலடியிரண்டும் முதனூலிலில்லனவாயினும் செய்யுளும் பொருளும் நிரம்பல்வேண்டிப் படைத்து எழுதப்பட்டன. பொதுளல் - நிறைதல். தாது - மகரந்தம். களி . மகிழ்வு.

(சு) முதனூலாசிரியர் தெம்ஸ் நதியைத் தந்தையென வழைப்பாராயினுஞ் செந்தமிழ் வழக்குக்கேற்பப் பெண்பாலாக வுரைக்கப்பட்டது காவிரியாறென்க. ஆடியவாறு - ஆடியபடியே. கொழுந்தோள் - Pliant arm. திரை - அலை. போழ்தல்-இருகூறுக்குதல்.

(எ) மிழற்றல்-பாடல். பூவை-நாகணவாய்ப்புள், இதனை இக்காலத்து ‘மயினா’ என்று வழங்குப, முதனூலிற்கண்ட லின்னெட் Linnet என்னும் இசையறி பறவைக்கேற்ப ஈண்டுப் பூவையெனப்பட்டது பொறி - கண்ணி, Trap- வளையம். Hoop.

அருந்தொழிலிற் புகுந்தனரா யவர்சிலவர் புறந்திரியத்
திருந்துபொழு தினிதாக்குஞ் சிந்தனைசால் காலைகளி
விருந்துதம முறைமுறைக்கு மிரும்பணியி லீடுபடப்
பொருந்துமுள மிலர்வேறு துணிவுடைய புன்சிறுர், (அ)

வரம்புடைய தமதுகுறு நிலவாட்சி மனம்வெறுப்பப்
பரம்புபுற நிலமுழுதும் பார்த்துமென வோடுதொறுஞ்
சிரந்திரும்பிப் புறநோக்கச் சிவணுவளி யுளர்தோறும்
புரம்பரவு குரல்கேட்பப் பொருந்துவெறிக் களிகொள்வார்)

களியளைந்த நம்புநசை கருதுமா றுரங்கொளினு
மெளிதடைந்த பொழுதவர்தாம் விரும்பலிலா வியல்பினர்;
துளிவிழியி லுகுதலுமே தோன்றும லதுமறப்பார் ;
தெளியிளமை யொளிவிளங்குந் திறமுடைய தன்மையார்;()

செழுமுளரி யிதழ்வண்ண வெழில்வயங்கு திணிநலமு
மெழுநாள்க டொறும்பெருகு செய்திறமு மின்னுத
கொழுமதியு மதுகைதரு கொழுங்களியுங் கவல்வதிலாப்
பழுதுகெடு பகற்பொழுதும் பரிவில்லாக் கங்குலும், (௰௧,

தாளாண்மை தூயனவுந் தயங்குகதிர் நாள்விடியல்
வாளாது கழிந்துவிடு மின்றுயிலு மற்றுமெலா
நாளாலு முடையசிறுர் நானிவரு தீதுள்ளார்;
நீளாத கவலையெலா நிகழ்நாண்மேற் பிறிதில்லார். (௰௨)

அழிவுதரும் விதிவினையா ரதற்கிரையாய் விளையாடப்
பழிவிதியி னுழையோரும் பாழ்வினையின் கொல்படையு
மொழிசிறுவர் தமைச்சூழ முதிர்ந்துகடி கொளுமாறு
விழிகொடுகா ணுதிநங்காய் ! விளங்குபெரு வளமுடையாய்!

சிறுதுற்றி னிடைமறைந்து சிறுவர்தமை யுணவுகொளக்
கறுவுடனக் கொல்படைதான் காவலொடு முறுநிலையை
மறுவின்றி வயங்குபுகழ் மருவுடையாய் ! மற்றவருக்
குறுதியுறக் காட்டியவர் மக்களென வுரையாயோ. (௰௪)

மாந்தருளங் கொழுதியுணும் வல்லெருவை தமைப்போல
வீர்ந்தவரைப் படுவிக்கு மின்னுத கொடுங்காதல்
காந்துசினம் விளர்வெருவு கரந்தியங்கு கழிநாண
மேந்துமெழின் மெலிவிரக மிளமையெலாங் கழிக்குமால்.

அவ்வியந்த னெயிறதுக்கி யாழ்நெஞ்சி னகங்கறிப்பச்
செவ்விதலா வழுக்காறுந் திறங்குழைக்கும் பெருங்கவலு
மொவ்வலிலா வலிக்குமுகத் தெளியாத வுள்ளுடைவு
மெவ்வமதின் கூர்ங்கணையு மிடையுருவி யடையுமால் (௰௬)

பேராசை யொருசிலரைப் பிறங்கியெழ நனிகடவி
யோராவவ் வேழையரை யுடன்சுழற்றி யிளிவினிலுஞ்
சீரற்ற விகழ்வினிலுஞ் செலப்படுத்துத் திரிதரவுஞ்
சீராத பொய்மமைமெனுந் தெறுக்காலிற் கோட்பட்டார் (௰௭)

இளசலிலா வன்கண்மை யினைதலிலா விருவிழியும்
பளகுமிக வவர்விழிநுண் டுளியரும்பப் பணித்துநக
வுளகுருதி வறந்துகெட நினைத்திரங்கு முயர்தகவுந்
தளவவிழ்த லெனத்துயரி னிடைநகூஉந் தனிவெறியும்.

ஆண்டுகளென் றுரைபடுக ராழ்நிலத்திற் கோளிழைப்ப
வீண்டிநிற்குங் கொடும்படைதா மிறவியெனு மரையனுக்கு
நீண்டபெருங் கிளைபெனினு நீடியதம் மிறைவனிலு [சோ
மூண்டபெருங் கொடுமையினர் முறைமை சொலற் பால

ஒன்றுமுளி யிடைமூறிப்ப வொன்றுநரம் பினையெரிப்பத்
துன்றுகொழுந் தசையிசிப்ப மற்றொன்று தோன்றுமுவை
நினறவுயி ருறுப்பிடங் ணிலையுருவி வெகுண்டலையப் [ல்.
பொன்றுமிடி யுயிர்விறைப்பப் பனிக்கைதனைப் பொருத்துமா

(அ) வெளியே திரிவதற்கென்று குறித்த காலத்தை இனிதாக்கும் பாடவேளை யென்க. சிறுர் பாடம்பயிலும்போது முறுமுறுவென்று ஒலித்தலின் அவ்வாறு கூறப்பட்டது. பணி - வேலை, ஈடுபடல் - அறிவு செலுத்தல்.

(௯) ஆட்சி - ஆளுகை. சிவணுவளி - மெய்யிற்படுங்காற்று. உளர்தல் - அசைதல். புரம்பரவு - பக்கத்தே பரவிவரும். வெருக்களி 2 அச்சத்தொடுகூடிய மகிழ்வு.

(௰) அளைந்த - கலந்த. நம்புநசை - ஒன்றனைப் பெறுதற்கு எதிர்பார்த்திருக்கும் அவா. உரங்கொளல் - வலிமைப்படல். ஓரரும்பொருள் பெறவிரும்பினர் அப்பொருள் பெறுதற்கு முன்னரே அதனைப் பெற்றாற்போல நினைந்து மகிழ்தலும், அதனை யெளிதினடைதலும் அதன்கண் அத்துணை விருப்பஞ்செய்யாமையும் வழக்கிற் கண்டுகொள்க. 'துளிவிழியிலுகுதல்' துன்பக்குறிப்பு.

(௰௧) முளரி - தாமரை, முதனூலில் ரோஸ் என்பதற்கேற்ப இஃது ஈண்டுப் பொருத்தப்பட்டது.

முறுக்கவிழ்ந்த தாமரையிதழ்போலும் இளமையழகு வாய்ப்பப் பெற்றவரென்பதாம்-கொழுமதி தீயவழிப்படு நுண்ணறிவு, Wild wit. மதுகைதரு - மெய்வலியாற்பிறந்த. கவல்வு - கவலை, பரிவு - துன்பம்.

(௰௨)தாளாண்மை - Spirits. கதிர் - ஞாயிறு. விடியல்-காலை.

(௰௨) விதியின் உழையோர்-ஊழ்வினையின் மந்திரிகள். முதிர்ந்து - சூழ்ந்து. கடிகொளல்-காவல்கோளல். நங்கை - காவிரியென்னுநங்கை.

(௰௪) தூறு - பதுங்கியிருத்தற்கு உபகாரப்படுங்குறிய புதல். கறுவு - வைரங்கோளல். ஈண்டுங் காவிரி விளிக்கப்பட்டது காண்க. மக்களாய்ப்பிறத்தலே துக்கவேதுவாமென்னும் உறுதிமொழியிற்போந்த பொருள் ஈண்டும் வலியுறுக்கப்பட்டது காண்க.

(௰௫)கொழுதி-மூக்கினுற் கோதி. எருவை - ஒருவகைப் பருந்து. ஈர்தல் - பிளத்தல். காந்துசினம் - அழலும் கோபம். விளர்வெருவு - வெள்ளிய அச்சம். அச்சமுடையார்க்கு மெய்வெளுத்தலி னிவ்வாறு சொல்லப்பட்டது. கரந்து - ஒளிந்து. கழி - மிகுந்த. ஏந்தும் எழில்-மிக்க அழகு.

(௰௬) அவ்வியம்-Jealousy. எயிறதுக்கல் - பற்கடித்தல். கறித்தல் - கடித்துணல். குழைத்தல்-தளர்வித்தல். முகஞ்சுளிக்கச்செய்யும் மனத்தளர்வென்க. எவ்வம் - துன்பம். இடையுருவல் - நடுநுழைதல்.

(௰௭) பிறங்கி - உயர்ந்து, கடவி - வலியச்செலுத்தி. சீராத - சிறவாத, இப்பொருட்டாதல் ஆசிரியர், நக்கீரனார்களவியலுரையிற்காண்க. தெறுக்கால் - தேட்கொடுக்கு. கோட்படல் - கொள்ளப்படுதல்.

(௰௮) வன்கண்மை-கன்னெஞ்சுடைமை. பளகு-குற்றம். அவர் - சிறுர். இரத்தம்வற்றும்படி முன்செய்த குற்றங்களை நினைத்திரங்குந் தன்மை. தளவு - மல்லிகை. வெறி - பித்து.

(௰௯)படுகர் - பள்ளநிலம். கோளிழைத்தல்-கொல்லுதல். இறவி-சாக்காடு. கிளை - சுற்றம்.

(௨௰) முளி - கணு, Joint. இசித்தல் - இழுத்து அழுத்தல் உயிருறுப்பிடம் - பிராணுதாரம். மிடி - வறுமை. பனிக்கை - Icy-hand.

சிறிதுசிறி துடலையுணுந் தெரியகவை யினநிறைப்பப்
பிறிதுவர வவரவரும் பேதுறுவ ரவர்வினையால்
வறிதுபிறர் வருந்துதல்கண் டினைவோரும் வருந்தாத
குறியவரு மெல்லாருங் கலுழ்ந்திரங்கக் குறிப்பட்டார்.

இன்பமெலாம் விரைந்தோடு மிடர்தாழ்த்து வருதலிலை
பின்புவரும் விதிநினைதல பீழைதரு மாதலினுன்
முன்புசிறு ரவையறிதல வேண்டாயா மொழியமைந்தா
மின்பமறி யாமையெனி னறிவுகொள லெளிமையே. (௨௰௨)

PANDIT R. S. VEDACHALAM PILLAI.

Sivagnana Siddhiar of Arulnandi Sivachariar Sutra XI.

(Continued from page 62).

PATIGNANA BHAKTHI LAKSHANA.

ADIKARANA, 1.

1. *How God instructs the freed soul.*

As the soul enables the eye which by itself cannot see; to see and itself sees; 'Just so,' when the soul becomes freed from the body and purified; Isa enables the soul to know and himself knows. With this knowledge if one loves God, he will become freed, purified even in this body; and becoming freed of all Pasa, will dwell under the Lotus-Foot of Hara enjoying endless Sivanubhava.

2. *The Jivan Muktas perceive God alone and no second.*

They who see the Param by Paragnana will alone see Param and nothing else. The knowledge of anything else than God is various and differing Ignorance. The knowledge derived by hearing and reading is also confused knowledge as its source is the higher Maya. The knowledge of Gnathru Gnana and Gneya is Saukalpa or Bhavana Gnana and not real. The true Gnana is what transcends all these, Sivagnana. Hence, the Jivanmukta perceives Sivam alone.

3. *The body cannot persist in Mukti.*

If it is asserted that as the body is eternally renewed from birth to birth, from the karmic sukshma body even in Mukti the blessed souls will remain clothed in an eternal form; our reply is, that this Mukti can only be a Pada Mukti and is an insufferable condition. If there is a body, then will arise Karma and Maya and other Malas. The body proceeding from the Manas has a beginning in reference to its cause, it is eternal. It is useful as a medicine to destroy our Mala. When the malady is removed the body dies with it.

4. *How the Jivan Mukta feels free from Mala.*

When the soul unites itself to the unknowable Wisdom true, then Sivam lights it up and the soul becomes a Jivan Mukta. Just like the poison counteracted by medicine, and darkness subdued by light, and dirt in the muddy water is removed by the clearing nut, the Mala present in the Jivan Mukta becomes innocuous without being destroyed; and persisting till the body lasts, it vanishes with the body itself without attaching itself to any other body.

5. *Some objections met.*

If it is stated that the *Anavala Mala* being *Anadi* could not be destroyed, or if it can be destroyed, the soul also must go with it, it is not so. We see the copper stand as copper even after its original verdigris is fully removed by the contact of the *Parisavedi* (the Alchemist's stone). And so, the soul gets rid of its *mala* by union with the Sthanu (the ever-enduring or the self-content). But if it is stated that soul's attaining purity after getting rid of mala is alone mukti, and that it is not necessary for it to unite itself with God, then we say no. The darkness veiling the earth vanish (from our vision) when the sun enters, and not before. Hence, the Mala will only disappear only when united to the Sacred Foot.

6. *The Anava Mala does vanish completely for Muktas.*

Even though the paddy is united to the bran and husk from the very beginning, yet you can understand the condition when they become separated. In fact, they are not present in the pure rice. From the separated husk, &c., no new paddy can be generated: they separate off completely gradually. Hence, when united to the Beneficient Sivan, the Mala and Karma and body disappear from the soul. It, however, is united to the bound soul, and hence may be called eternal.

7. *The inseparableness of the Supreme.*

The souls cannot think or act without the aid of the Lord's grace at any time. The Lord entering the soul's heart, actuating its thought and action is pres-

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(௨௰௧) அகவை - வயது. முற்கூறிய நோய்களின் தொகுதி முற்ற என்க. பேதுறல் - இடரெய்தல். கலுழ்தல் - அரற்றல். குறிப்படல்- விதிக்கப்படுதல்.

(௨௰௨) பீழை - வருத்தம். மொழியமைந்தாம் - இவை கூறுதல் இத்துணையினமைமந்தாரென்பது.

ent all in all. These souls cannot reappear unless willed by Him. He stands to them as the letter 'A' stands to the rest of the letters. Therefore how can the Freed Soul be separated from Hara's Foot.

NOTE.

See for full explanation of the analogy of vowel *and consonant*, vol. 2, p. 13 of this journal.

ADIKARANA 2.

8. *God's Omnipresence and Transcendency.*

If God is omnipresent, He should be seen by every body. No. To the blind, even the Sun is dark. To them who do not possess the eye of God's grace, even Light will be dark. As the sun brings to bloom the well-matured lotus, so does the Lord grant the eye of wisdom to the well-developed souls and appear to them in the Light of Lights.

NOTE.

It is not that God cannot be perceived everywhere, but we wilfully shut our own eyes by the pride of ourself or egoism.

9. *Some conceptions of mukti-union refuted.*

If it is stated that God is like the tree's shade which is sought by the tired way-farer, we say No. Then the seeker will become the Master (the First Cause) and (not God). If yet it is stated that the Soul becomes one with God, by the soul becoming destroyed, then no union is possible of that which is destroyed to another. If it was not destroyed in Mukti, then too, there is no Mukti. If it was destroyed after union, then what is it which experiences Mukti. If the destruction of Self is regarded as Mukti, it conflicts with the principle that the Soul is eternal. If it is likened to the union of water with water, then too they become equal which they are not.

10. *Some further conceptions.*

When the copper is touched by the Alchemist's stone, it becomes one with Gold. So does the soul become one with our God, when it loses its mala, so you say. No, God is not like Gold. He, like the stone removes the dirt, and places the soul under His Golden foot. The stone which receives the dirt from the copper is not itself Gold. The Lord of the Gods do alone possess the powers of Creation, &c. And the Freed Soul is alone capable of enjoying Bliss.

NOTE.

The famous American Professor who has succeeded in making artificial, chemical gold is said to have stated that all that he could assure the public was that it was like gold and possessed all its properties and did not possess the characteristics of the baser metals. So too, all that we can say is that the freed soul is like God, and does not possess the weakness of humanity. We do not care as to what it is really, so long as we are freed from our evils, and eternal bliss is vouchsafed to us. The last statement about the freed soul is to avert the possibility of there existing too many first causes. If it was so able, its individuality should be different from that of Gods which is fatal to its Adwaita union. Lower beings attaining Apara Mukti can have much power but not those attaining Para-Mukti. Such a freed soul can never return to the earth, can never return.

11. *The two Intelligences.*

If it be stated that the God and the Soul being both intelligences (chit), they are one, we say No God is Gracious Intelligence (Arulchit) and the soul is that one which partakes of this Grace. God is the Intelligence who in order to remove the soul's mala, evolves things through various births and leads it into Moksha. The soul is the one which is subjected to the processes of evolution, &c. God is the Intelligence which is self-luminous and illumins others; and the soul is the one which receives such light and knowledge. Hence, though God and Soul are in union inseparably, they are not one and the same. For instance, can the Soul and its Buddhi, though both intelligent, be equal? To the soul, as chit, the buddhi is achit. So also to the God as *chit*, the Soul is *achit*.

12. *The True Nature of the Union Illustrated.*

As magnet attracts a piece of iron, so God draws unto himself the Soul, and converts it into His Own Form, as iron in fire, and destroys its Mala, as the wood is destroyed by the fire (rising from and enveloping it), and unites with it, as the salt with water, and subjects and transcends it as stone curbs gold, God transcends all and is in the Final Bliss. He remains united and undistinguished as mixed syrup of cane-sugar, honey, milk and sweet fruit, and sugar candy.

J. M. N.

(*To be continued*).

NOTES AND COMMENTS.

(*Continued from page 84.*)

ignorance? Knowledge in proportion. As we teach the masses, so we shall make their lot happier, and in proportion as they are happier, so they will become more useful members of the body politic. The main obstacles which primary education has to contend with, spring from the people themselves. As they rise in the social scale, they wish their children to learn English. The Zamindars encourage this tendency, and the District Boards and Municipalities do little to drag the pendulum back. Thus we find that in some Provinces primary education is almost stationary, while in others it is only making slow speed. The question is really in the main one of money. If the means were forthcoming, I do not doubt that Local Governments would be ready to adopt a more generous policy."

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The Twin-Poets and King mallinatha.

We do not know if there is any parallel to the case of the Poets Irattaiyar in any other race or clime. The elder was lame and the younger blind. They were the most lovable of men. Their poetry breathes a fervour, raciness and charm, all their own. Their best piece is Ekambara Nátar Ulâ. ஏகாம்பரநாதர் உலா. And it has a story. While it was being read out to the king, a hitch occurred at the very first verse.

சாற்றறிய வாயிரக்கால் மண்டபத்தின் சார்வாக
வெற்றமுடனே யினிதிருந்து—போற்றும்
விறல்விகட சக்ரவிநாயகனை யேத்தும்
திரல்விகட சக்ராயுதம்.

The king declared there was no such thousand-pillared Mantapam and no God Vinayaka enshrined it, and till the same was found the reading ought not to go on. And thePoets went their own way. Sometime later, when the king was carrying some excavations in connection with the construction of a Tower, he came across the old Mantapam and the God; he at once sent for the Poets and proceeded with the reading to the finis. From that time forward, the *Ula* has been called the Divine *Ula*, a *Daivika Ula*.

*
* *

What is of further intent to us in this உலா is the references to the King Mallinatha of Pallava dynasty, and *Sambhu Kulam* these lines are as follows :—

" சம்புகுலத் தொருவன் சாத்துகைக் காமென்றளித்த
செம்பொன்மணி மகுடம் சேர்வித்து "—61.

" விரும்பால்,
வடித்தசுடர் வேற்சம்பன், வாழ்மல்லிநாதன்
கொடுத்த திருத்தேர் மேற்கொண்டு"—102.

" வெஞ்சமரிற்
றத்து பரிபல்லவன் சம்புகுலப்பெருமான்
வைத்த துலாபார மண்டபத்தும் "—151.

The references might refer to a past king called Mallinatha or to a contemporary of that name who ruled at Kanchi. But it is usual in compositions like the *Ula* உலா to refer to contemporary sovereigns; and as tradition connects the Poets with the Pallava reign, we take it that King Mallinatha of the Pallava Dynasty was a contemporary of the twin poets. We have searched in vain in C. M. Duff's *Chronicles* and no references to any Pallava King of this name could we come across. We hope that some specialist will be able to throw light on the date of this sovereign

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We have been supplied with some numbers of *Hindu Dhrma Shikshaka*, a religious monthly published at Cawnpore and given to subscribers at the enormously low price of 8 annas per mensem. This monthly is young, it being scarcely over a year since it was brought into existence. Its aim is to be a religious organ and to teach some of the leading tenets of both popular and philosophic Hinduism in a didactic style. In the words of the editorial that appears in the September number of last year the main aim of the Journal is " to awaken religious and moral enthusiasm,—especially in the rising generation, namely, the students." If this ideal were kept constantly in mind and the Journal would work in accordance with it, we should be sure of its usefulness to " Students" as well as to those who may not be " Students" in the view of the managers of the Journal. For, are not even those that are no more breathing the atmosphere of College-rooms, "Students" in the true sense of the word so far as the culture of the Spirit is concerned?

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Even a cursory reader of the Journal cannot resist the temptation to remark that it is a fitting set-off to the " Epiphany", a militant Christian Weekly conducted by the members of the Oxford Mission in Calcutta. In the opinion of the latter Journal, Hinduism is corrupt and materialistic and decayed to the core. This crumbling Hinduism it seeks to demolish and to construct on the resulting ruins the noble " Church of Christ." The " Church of Christ" as Christ meant it to be and to work should carry with it the motto that proceeded out of the mouth of its

Divine Founder, " Judge not that ye be not Judged." Christ never came into the world to criticise but to save. This principle of Christianity which is the key-stone of its ethic and theology is heartlessly ignored and many are the foul interpretations put upon the statements of Christ by the hare-brained divines. Marie Corellis novel entitled. " The Master Christian" is a contribution to the question at an opportune hour, and under the allegory of a romance, it pourtrays the misconceptions rife at the present day in respect of the teachings of the God-in-Man.

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Our *Hindu Dharma Sikshaka* will, we feign hope, not pursue the aggressive and hot-headed policy of the half-educated Missionaries who are a living mockery of their faith and profession, but will instil into the supple minds of young India the words of wisdom and enduring strength of Hinduism with saintly grace and true Hindu candour. Hinduism need not be daunted by the furious bluster of 'goody-goody' missionaries. Its purpose is not to please the human animal, on the other hand its glory lies in bringing home to the mind of every Hindu the living God-in-Man, to make in fact every one a Man-in-God. This principle of Hinduism will we are sure be vigorously carried out by our contemporary. We will conclude by saying that the journal serves a useful and beneficent purpose in the sense in question and we wish it a long and prosperous career.

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There are journals and journals now in India professing to teach or expound Hinduism in all its aspects. Nay, of late years the increase in their number has become an unaccountable phenomenon. But all that glitters is not Gold. There is still ample room for new journals to make rapid headway. Sometimes a catholic ideal degenerates into mere sectarianism. At other times religion is mistaken for racial prejudices. These are only a few of the factors that clog the progress of a journal that may have possessed noble and liberal intentions to start with. Such fanatic cant and militant advocacy partly owe their origin and impulse to Christian Missionaries in India who failing to win people by sweet grace and charity have often recourse to weapons and armoury which should better go to the aid of the raving company at a bear-shop. That the journal under review should steer clear of the above inevitable ills present in the air is our sincerest prayer, and our words of advise are based upon our own experience for a pretty long time.

We thank Mr. V. J. T. Pillai for his excellent letter on " Ancient Tamils and their Chaldean affinities " published in our last double number. But unfortunately he is open to a defect which is more often the outcome of the first flood of enthusiasm for a new cause than anything else. An original theory is always striking and interesting. Though interesting and striking, none the less should it be rational and valid if it would commend itself to an inquiring mind. The nature of the old Hebrew forms and places of worship will be familiar to every one who pretends to a fair knowledge of the Old Testament and the famous shrine at Katirgamam in Ceylon is to judge from the Rev. gentleman's description whom Mr. V. J. T. Pillai quotes, hardly different in point of the style of structure from the Hindu temples scattered over the South India. With these two facts at our back are we justified in jumping to the conclusion that the Hindu temple is a copy of the Jewish place of worship or that both of them should claim the same archi-type ?

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What are the proofs positive which Mr. Pillai advances ? Nothing worth the dignity of the term proof. He speaks of the Holy of Holies of the Jews, then of their paraclose (unfortunately Mr. Pillai did not know *this name*) and then the Court which was the place where the ordinary people were allowed to stand. This division of the sanctum into two is compared with the usual partition of the South Indian temple and then the conclusion is reached to show that both Indian and Hebrew temples are cousins. He might as well have said that the Jew breathed air and the Tamil breathes air and therefore both of them should have the same scriptures !

***

The similarities Mr. Pillai speakes of are too superficial to indicate a common genesis, and the dissimilarities he coolly omits are too deep to be insignificant. He should first of all critically study the two Books of Kings in the Old Testament to have a knowledge of the Hebrew Temple at Jerusalem. Where are the Indian counterparts of the Urim and the Thummim and the Jewish breastplate ? Where is the Hebrew counterpart of the Indian Dhwaja Stambha and the ubiquitous Stone Nandi ? Other points will suggest themselves to his mind if he reads carefully the articles bearing on Jewish temples and places of worship in the Dictionary of Bible by Dr. Smith.

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Mr. Pillai says there are proofs which unmistakeably point to the circumstance that the ancient Hebrews knew the Tamil-speaking people well enough. We can almost guess the stock statements he is contemplating when indulging in a glib parade of this sort. But we should be glad to hear his own version of the story before we could offer our comments on the same.

A dust storm of false analogies cannot blind one into acquiscence in what Mr. Pillai regards as a proven fact. In the science of philology, both phonology, ortheopy and etymology must be duly considered before we can close with any newfangled theory. We cannot suppress a smile at M . Pillay's efforts to drive us panic-stricken from the field by scaring us with his army of unscientific and futile analogies. Here are some of the astounding statements, "The Tamilian God Siva or correctly Chiva is evidently the same as the Chaldaean God Javeh, the name by which the Almighty God was known to Ab aham the Chaldaean". To begin with, the term Chaldean is more geographic than ethnic or linguistic. If we are correct in believing that Mr. Pillai means by Chaldeans the God worshippers who occupied the land of Chaldea, we should substitute Assyrians, Cushites, Elamites, Accadians, Sumerians or Gramaeans in place of the Chaldaeans. The word for God in the Assyrian language is Ku, but the (cunieform) character representing it ideographically had originally the form of a star, and was pronounced *an* when employed as a syllabic sign, because in theChaldaean (Elamite) language the word for God was Annap. Mr. Pillai does not know the lingual relationship of the languages which were spoken in the ancient Tigro-Euphrates basin or the anthropological affinities connecting one race with another of the swarms of nondescript migrations that swept over the country known as Chaldea. We have not the time to speak about these points here, but we will refer Mr. Pillai to the books published of late years by Assyrian scholars and Babylonian antiquaries. What we spoke above is the word for the God as opposed to the many Gods which occupied the vulgar pantheon. God *Assur* of the Assyrians is one of them. The Goddess Ishtar of Ninevah and the God Dagon which the Assyrian emperor Aasur-nasir-pal set up in his palace belong to the same congregation. The moon-god which Mr. Pillai learnedly refers to is a Babylonian Demon. He is a bearded man sitting on a chair with the melancholy moon standing at an angle over his head. The Babylonians had also a Sun-god. (*Samash*).

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Yaveh is a purely Hebrew word. It is as much a Cushite or Elamite word as the Tamilian Murugan belongs to the vocabulary of the south sea Islanders. Indeed it is qnite in consonance with their rituals and customs that the Tamilians should claim kinship with the Australasians or the Cape Negroes.

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It will not be without value to point out that philological and racial problems are entirely distinct. Racial kinship cannot be based upon linguistic affiinities. It must be judged from a study of the anthropometric data from whatever point of view they may be sought. Study of the cephalic index and of the various other characters which throw light upon the configuration of the skull, study of the character of the hair of peoples claiming racial relationship, may be pointed out as some of the many methods in which a solution of the difficult problem of racial relationship should be attempted. In the same way lingual similarities can at best point only to the origin of languages apart from that of the people who spoke them.

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The Tamil *Chiva* is a corruption of the Sanskrit Siva and the meaning of that word in Sanskrit is patent. Accadian heirlooms and Egyptian mummies need not be brought in to solve these obvious questions of plain borrowing. The indigenous Tamil word for God is *Kadavul* which was invented after the Tamils were brought into profound contact with the Sanskrit-speaking Aryas. *Murugan* is a Tamilian Divinity and his genesis both philologically and mythologically has been described in the columns of our journal more than once.

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But the real knotty question is what the Tamils meant by the God Siva and what the Aryas meant by the same word, who the God was among the Tamils, upon whom the honorific title of Siva was in later times foisted, and what the Sanskrit speaking Aryans of the Northern India meant by that sacred name. This point can only be settled when a concordance for this word shall be prepared showing the earliest uses of this word in the classical works of both the languages about whose authenticity and dates there will not be a shadow of doubt. The research will be herculean and must be attempted sooner or later.

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It will be silly for instance to connect the Assyrian *Assur* and the Vedic ASURA and the Tamilian *Kadavul* and the English *God-of-all*, because the sets of words sound similarly in our ear. In such cases we must be thoroughly acquainted with the *Magna Charta* of the sciences of comparative philology and mythology. Each group of languages is governed by its own inexorable phonetic laws and linguistic methods, and if there should be a borrowing between two groups of tongues known for their dissimilarity and disparity, it would be according to methods philological which shared the temparaments of the phonology and etymology of both the groups. *Japan* may become *Yappan* in Tamil, *Japam* may become *Chapam* in Tamil. *Diametron* may be transformed into *Jamitra* in Sanskrit. But what are the phonetic laws we should generalise from these examples? Are we to at once say that the Tamil *pottal* came from the English *bottle* and the Tamil *pâttai* came from the English *battle?* Are the principles regulating the transformation or borrowal of words of any use in scenting any similarity of meaning between them? The voice of the science of comparative philology gives a lie to this presumption. Verbal kinship cannot mean kinship of meaning and *vice versa*.

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We have been supplied with a wall Calendar containing also advertisements of watches by Messrs. G. B. Naick. It is good in its own way though the truth must be told that it cannot stand comparison with even the third rate Calendars published in Madras. We wish that better fonts and blocks were used and a neater ink employed to print the wall Calendar. We don't speak this in any disparagement, for Messrs. Naick's Calender may be a godsend compared with the rest published in Bombay. Wishing hardly to belittle its value, we hope the Calendar for the coming new year will be published in a way worthy of the name of the great firm whose articles it is meant to advertise

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